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Tripursundari

The Mother Divine



C. L. TIKKU • LALITA TIKKU

TRIPURSUNDARI – THE MOTHER DIVINE

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Dedicated to

dear Prabhawati

and

dear Prabtoth,

who made us understand

how to live in this world.

CONTENTS

PREFACE

Tantra presents not only worship of Goddess Shakti and Her lord, Shiva, but also concept of the religion and the philosophy of Shaktism which is the most basic of all ideas. It affirms that the universe is the expression of the divine power and all the mysterious and secret rites and rituals based on mantra, yantra and tantra lead to self-realization and to the realization of God. It is the same as the vedic concept and was build on original Atharva Vedic rituals. Originally the word tantra meant religious knowledge but gradually it got restricted primarily to the worship of divine Mother - Shakti. It cannot be said with certainty when Shakti worship in its present form came to be introduced into the religion of Hinduism; however, it is known to have found a place even before the birth of Lord Buddha. The influence of Shaktism has been tremendous amongst the Hindus and its followers are in large numbers throughout the world.

In India there are a number of myths and legends available regarding the origin of Goddess Shakti. However, the view, which has been narrated in Puranas indicate that the Dasha Mahavidya's represent Mahadevi's various aspects and manifestation of Her Shakti. Out of these different cosmic forms, Goddess Tripursundari is one of the forms - represents the knowledge of the supreme self.

The writing of this book is convergence of three factors. The first and foremost is Shri. S. P. Dhar, a leading disciple of Swami Lakshman Joo, one of the greatest exponent of Kashmir Shaivism. He introduced us to study of Shakti cult by gifting a book titled "The Garland of Letters" by Sir John Woodroffe. This book inspired us to read more literature on

Shakti cult. The second was our deep urge to carry out more study on the meditational approaches of the Supreme Shakti Goddess Tripursundari, our family Ishta Devi. The third factor was a strong compulsion acting on our minds to record the knowledge we gained by reading the various publications that came across our path on our quest on cosmic Mother Divine. Last but not the least factor was our religious bent of mind, which made our thoughts on Mother Goddess impinge upon us, and the book took its present form. We search, in wonder, for the source of this idea, which earlier had never come in our minds.

The book presents in simple, clear and lucid English about the background, teachings and modes of sadhanas of Goddess Tripursundari. An attempt has been made to write the book in simple format keeping in view the symbolic forms of cosmic Shakti.

The present work is mainly based on the books "Mantra Sastra Lalita Sahasranama" with Bhaskaraya's commentary by R. Ananthakrishna Sastry (1925); "Sri Lalita Sahasranama" by C. Suryanarayana Murthy (1993); "The thousand names of the Divine Mother Sri Lalita Sahasranama" with commentary by T. V. Narayana Menon (1997); "Bhavani-Nama-Sahasra-Stutih" an English translation with commentary by Janki Nath Kaul "Kamal" (1994); "Pancastavi" by Janki Nath Kaul "Kamal" (1996); "Saundar Lahiri" by Pt. S. Subramaniam Sastry and T.R. Srivanas Ayyangar; "Anand Lahiri" by Swami Sivananda; "Saunda Lahiri" by V. K. Subramaniam (1998); "Saunda Lahiri" by Swami Tapasyananda (1987) and "Lalita-Sahasranama" by Dr. R. Prasad (1994). But for these publications this book could not have taken its present shape. We owe to the authors our sincere gratitude.

In addition, relevant ideas and considerable material contained in a number of texts, literatures and variety of publications by several other authors and editors also have been adopted as and where necessary. The publications have been listed in the book. We thank all those authors whose publications have helped us to complete our task.

The authors do not claim any originality on whatever has been given in the book. We have but gathered a nosegay of spiritual flowers and have put nothing of ours into it except threads of self-quest to bind them.

We are thankful to Shri M.L. Kiklu who graciously agreed to read the final draft and offer valuable suggestions. But for his untiring labour and patience the work could not have seen the light of the day.

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We are thankful to Shri. M.K. Tikku, Lt. General J. N. Taimni and Smt. Pran Kala Datta for placing their personal library containing rare and out-of-print books at our disposal. We are thankful to our friends Sarva Shri S.N. Sapru, Ashish Kumar, B. G. Samanta, R. S. Ghosh, Raman Rajan and N.N. Misra for help in procuring books from different sources. Thanks are due to Shri M.L. Kachru for placing at our disposal rare photographs of Kundalini, which are given in this book.

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We are thankful to Shri G.L. Tikku, for providing us photo print of Mata Tripursundari, to Shri B. L. Tikku and Shri J.M. Tikku, U.S.A., who helped in procuring some very useful books. We also thank Shri P.N. Khoshoo for arranging information for us.

Our son, Jeetendra, has deep and abiding interest in things spiritual. Special thanks are to him who not only put the complete manuscript on the computer through many revisions but also helped in procuring various books. Our daughter, Kavita Dhar, helped us in procuring a number of books from Delhi and also took deep interest in our project. She deserves our appreciation. Special appreciation also go to our son-in-law Sunil Dhar and daughter-in-law Teejal Tikku for their interest in our work and their support was very helpful. Our grand childrens' Aditya, Prithvi Raj, Pragya and Jai, who always teased us on doing lot of homework without going to school, we wish them good luck.

We wish and hope through the grace of Divine Mother - Tripursundari, this book will be very useful to the religiously minded persons.

C.L. Tikku

Dehradun Lalita Tikku

1. INTRODUCTION

The evidences collected from different archaeological sites in India suggest that from the pre-historical times the early Hindu religion was a kind of nature worship. The personified focus of nature were given the name father Dyaus, the shining God of sky and mother Prithvi, the earth Goddess and were the guardian deities full of affection, love and veneration for all. With the passage of time this concept developed into "Mother Earth", "Universal Mother", "Supreme Mother", "Mother Goddess", "Ancient Mother" worship. This change was prevalent in early human cultures in India probably because of the fact that they regarded mother as the real founder of the family system and having a dominant role to play with regards to progeny. Based on the discovery of figures of Mother Goddess with conspicuous feminine parts of the body indicating productivity and nourishing element of the woman, people developed strong faith in the cult of Mother Goddess. Number of deities in different forms and manifestations came up in different parts of India and attained the status of Goddess with embodiment of powers underlying creation and responsible for protection of the universe. This concept spread without break and became more deep rooted. Gradually with the widening of the scope the people of India side by side with worship of Mother Goddess started to worship a male God, Shiva. The worship of Shiva and Goddess Shakti became very popular and continue even today.

Myths and the legends of the Gods prevalent amongst the Dravidians survived the Aryan impact and with some improvements based on original Atharvedic ritualism have been absorbed in the myths of Gods worshipped by the Hindus under the Tantric system. The Goddess is taken as the symbol of supreme eternal power.

2. PROBABLE ORIGINS OF SHAKTI

Probably, between 4-5th century A.D., Shakti worship became fully integrated into the Hindu religion. In many legends, initially, creation is expressed in terms of powerful and universal symbol of fertility reflecting the fusion between nature's fertility and the fertility of woman. It gradually developed into cults that glorified it as Mother Goddess. In fact it is believed that the first preserved deity was a Goddess who created the world from Her power or what is known as Shakti.

Rig Veda, the oldest record of Aryan civilization available is a treasure of knowledge on philosophy and the religion of Hinduism. The concept of God is very well brought out in these Vedas. The Aryans instinctly perceived the existence of one mighty force, which they felt to be all pervading that kept this universe going. Seeing the brilliant sky or the shining sun or the blazing fire - they saw in them their living God, felt God and understood God. They called their God as Agni, the God of Fire, the immortal, not self existent being, regarded Him as supreme and absolute, possessing great powers, protector king dwelling in every abode. Later he was named Rudra (brilliant as sun) his attributes are clearly defined by numerous legends. He is the intelligent, strong and most beautiful and in course of time he was addressed as Shiva (The Auspicious) - the great vedic God. From their feeling and perception of nature's beauty and grandeur their heart became sublime and from sublimity was born devotion and from devotion, ecstasy.

As per the legends available in Vedas, when Aryans worshipped Agni they did not worship the material fire that burned but the great unknown power or the energy or the force expressed through all manifested phenomena - Shakti, that lay hidden in that blazing fire. In the Hindu religious practices Shakti is the religion of the Goddess. Idea underlying the cult is that the Goddess is supreme and pervades everything by Her nature as Shakti (energy) expressed through all manifested phenomena.

The other legends available in particular from India offering a mythological explanation of the origin of Shakti are :

In India, the view generally accepted regarding origin of Shakti, as given in Puranas, is that in the early period there was absolutely no idea of sin amongst the Aryans. But this age of purity and goodness did not continue for a long and instead sin and evil came into the Aryan land. It was then that the early wars between Gods (Devas) and the powers of evil and sin (Danavas) started and there are a number of stories and legends available regarding the same. A stage came when Devas were more or less routed out by the evil spirits. The defeated and oppressed celestials then went to the great powers and narrated their plight. After hearing the stories of the deities' "haloes of lights" surrounded the bodies of the great powers. Vishnu heard the story and fire of black colour filled with Sattaguna blazed forth, Shiva was angry and contracted his eyebrows, bright and white colour with dreadful shapes emerged, seemed to be full of Tamoguna. It happened with Bhrama also. A red, very powerful bright coloured celestial light emerged. An immense mass of light emerged forth from the body of Indra also, which was full of Rajaguna, Sattaguna and Tamoguna. From the bodies of

Varuna, Kubera, Yamaraja and Agni also emerged powerful lights. All these powerful lights united and sprang into being a celestial and beautiful virgin - Great Shakti, extending through the three worlds.

The energy of Shiva created Her face, which was white in colour, and Goddess looked extremely beautiful; brightness of Yamaraja made Her hair which was black and curly; Her three eyes by the energy of Agni which were black, red and white, with arrow-shaped eyebrows created by dusk; Her teeth were created by brightness of Prajapati; Her ears by Vayu; Her forehead by the light of Sandhaya; Her arms were formed by the light of Vishnu.

Another view is that Sanandana and others were first created by Bhrama for the purpose of creating the various living beings. They adopted ascetic life and became absorbed in meditation. They neglected the purpose for which Bhrama brought them into existence. Seeing the indifference of his sons towards creation of the world, Bhrama grew very angry and from His forehead was born a body half-male and half-female. Bhrama commanded him to divide himself into two parts of which one was male and the other female - Shakti.

Another view held is that Bhrama formed from his own immaculate substance a female who is celebrated under different manifestations.

3. COSMIC BIRTH OF GODDESS TRIPURSUNDARI

The Goddess Tripursundari is one of the ten Maha Vidyas (wisdom) who represent various aspects of Supreme Goddess Mahadevi. Legend goes that Goddess assumes different forms or Shakti or aspect from Her body for specific purpose to maintain stability in the Universe, helping devotees at the time of distress or blessing them. All Goddess Shaktis' are the manifestation of one Supreme Goddess. There are a number of myths and legends regarding birth of Goddess Tripursundari, and the different versions bear similarities. In one of the legends it is said that the great Goddess Mahadevi, brought ten great forms out of Her body to reclaim the Vedas from the demons and restored the same to the Devas. In a second legend it is said that these forms are the ten forms of Sati and other legends are that they are ten forms of Kali or probably forms of Durga to fight demons, and restore peace in the universe or probably ten forms of Parvati to prove that She is present in the universe everywhere in one form or the other.

According to one of the stories a demon Durgama, having performed penances in favour of Bhrama, obtained a boon from him, grew so mighty that he took control of the Vedas and then gained power over the Universe. This caused acute drought conditions with the result Devas, all creatures and vegetation suffered tremendously. Seeing the suffering the Gods called Great Goddess Shakti to help and restore things

to order. On seeing the condition, the Goddess showered incessantly tears from Her innumerable eyes (hence called Sataksi), filled all the rivers on the earth and the same started flowing and the people were happy. Later on, Goddess gave them plenty of vegetables, fruits, roots and grass (hence called Sahkambhari), for all living beings. At this stage there was a great commotion and Durgama heard all about this from the other demons and he started with the army to fight Goddess Shakti. The terrible fight ensued between the Goddess and the demons. When the battle was on, the Goddess manifested from Her body ten Mahavidyas out of which Sri Tripursundari, is one of them, to fight the battle against the demons. She defeated Durgama and restored the Vedas to the Devas.

The most popular story, which has been narrated in various ways in different Puranas, tells about Daksha who's daughter Sati married Shiva against his wishes. Daksha hated Shiva with all his heart. Once Daksha decided to perform yagna. He invited all except his daughter Sati and his son-in-law Shiva. When Sati heard that Her father had purposely neglected to invite Shiva, She thought of going to Her father and induce him to give up his posture. Shiva did not permit Her to go. Then the incomprehensible and unconceivable Sati became enraged and in Her anger Her eyes became blood red. Her graceful appearance disappeared and in Her place there was manifestations of ten females (Mahavidyas) in front of Shiva one after other. Then Shiva asked who these Goddesses were. The angry Goddess Sati gave their names as: Kali, Tara, Kamala, Bhuvanesvari, Chinnamasta, Sodasi, Tripursundari, Bagalamukhi, Dhumavati and Matangi and said these ten Mahavidyas are Her various aspects and

manifestations of Her power or Shakti. Shiva got frightened to see numerous and terrifying aspects of Sati hence submitted to Her wish and allowed Her to attend Her father's house.

The numbers of Mahavidyas vary. Some Tantras mention eighteen Mahavidyas but these are forms of the ten Mahavidyas with some variations.

4. FORM OF GODDESS TRIPURSUNDARI

The grand suggestive form in which Goddess Tripursundari has been manifested to the spiritual vision of the worshippers is represented in the form of a benign lady and embodiment of beauty. She is a fountain of beauty, beauty of all beauties. She is beauty herself and Her beauty is un-decaying. She's portrayed as having a red complexion and all the garments are red, having magnificent quality and creative power with the brilliance of countless suns and coolness of innumerable moons. The red colour indicates Rajoguna. The moon, Her crest jewel, shining above Her crown adored with rows of gems enhancing the beauty and gives prosperity. Her hair has inherent fragrance with the result, the flowers on Her head get enriched with infinite treasure of fragrance. Being a treasure house of beauty, She wears ornaments from head to toe (Plate-1).

Her half moon shaped forehead indicative of high intelligence, is like the crescent moon of the eighth night of the lunar cycle. She wears musk marks full of delightful fragrances on Her forehead enhancing Her beauty. She has beautiful curved eyebrows with large lustrous eyes like archways leading to the abode of love. Her eyes indicate eagerness to help devotees under all circumstances. Her nose is small and attractive like a bud of rose with nose ornament that excels the radiance of a star. The ears are wearing the sun and the moon as pendants tucked with buds of Kadamba flowers. It is said that the sun and the moon remain at Her command. Her cheeks are chubby much more than polished

rubies as mirrors and lips are red with reflective splendor and chin is beyond comparison. With Her sweet smile Lord Shiva becomes very happy and also creates a feeling of joy. The teeth are radiant and with Her smile drive away all the darkness of ignorance and impurities from the heart and gives way to the light of knowledge. It is believed that sixteen syllables of sound and their meaning are linked to two rows of sixteen teeth each. Also thirty-two rituals prescribed for worship in tantra books observed in two parts of sixteen each are also compared with two rows of sixteen teeth each. Her melodious voice is unparalleled.

She has four arms like lotus stalk with bright nails showing Her unimpeded power in all directions (north, south, east and west). It is said that the four soft arms grant complete realization of supreme consciousness and also indicate four ways of origin of life (starting from the uterus, egg, from soil and dirt); like the four stages of life (childhood, adolescence, youth and old age); four objects of life (dharma, artha, karma and moksha); four stages of religious life (bhramacarya, grahastha, vanaprastha and sanyasa); four periods of yugas (Kreta, Treta, Dvapara and Kali); four Vedas (Rig, Yajur, Sama and Atharva) and the four forms of sound (para, pasyanti, madhyama and vaikhari). In Her lower left hand She holds noose denoting Her love that binds life together with the universe and is the gross form of wish. This emotion is seen in all human beings as well as animal and this fundamental weapon that the Devi holds. In Her lower right hand She holds a goad-suggesting ability to cut off all attachments with the power of knowledge or wisdom. In Her upper right hand She holds a sugarcane bow symbolizing the decisive mind. The outer skin of sugarcane is hard and holding no juice, but the inside is sweet. To know the real taste one has to remove the skin and taste the inside.

Painting of Goddess Tripursundari
(Bikaner, Rajasthan 1695 A.D.)



PLATE 1

Courtesy : National Museum, New Delhi

In the same way to know the real mind one has to labour by doing rigorously tapas and japas to taste the sweet juice of the mind. In Her upper left hand She holds flowery arrows symbolizing the five primordial basis of senses (sight, taste, smell, touch and sound). Each arrow represents a sense. The way the arrow bends, the same way by doing tapas, the mind remains gracefully flexible.

Her armlets are beautifully adored with different ornaments worn and Her neck is resplendent with gems studded necklace with pearl pendant. Her slender waist is beautiful. Her thighs are so beautiful that they reveal secret of Devi to the one who has conquered desire.

Her body is divided into three parts depicting the three gunas, the upper portion is the symbol of Sattvaguna; the middle part is Rajoguna and the lower is Tomoguna. She wears over Her deep red garments a gem studded girdle with bells. Her gait is slow, gracious as that of a swan and whenever She walks the sound of tinkle of Her anklets are heard by the Her worshippers when they are in deep meditation. Her knees, Her feet, Her calves, and Her ankles are gleaming. The shine of the toenails gives such radiance that all the darkness of ignorance is dispelled and impurities of mind of those who prostrate at Her feet and achieve self-realization by meditating on Her feet. The attraction of Devi's feet is limitless and excels lotus flowers in radiance, softness, purity, and fragrance. She is dazzling like the lightening.

Her face is the source of all speech (Her body between neck and the waist is madhyakuta and Her body below the waist is the Shaktikuta of Sri Panchadasi) i.e. soul of all Vedas and all mantras.

She is fond of kadamba flowers. She likes milk and rice, rice with ghee, rice with sugar, rice with honey and curd,

rice with green gram, and rice with turmeric, saffron flavoured food.

The abode of the Divine Mother is called Sri Nagara. She resides in a mansion made of cintamani gems surrounded by blooming and fragrant trees - Nipa, Malati, Champaka, Kadamba and the heavenly trees -Kalpa Vriksha, which gives whatever one desires. The trees are laden with flowers; fruits and its four branches are the four Vedas. The mansion is situated on the highest peak of Mount Meru surrounded by Sudha Sindhu - the Amrita Sagar or ocean of nectar (pure knowledge). This nectar is ambrosia that confers immortality. There underneath a jewelled mandapa is a throne of cintamani the celestial jewel, which grants all desires. The bed of Devi is Sada Shiva (Sakala) awake because he is associated with his power as efficient and natural cause. He is white because he is prakasa displaying him as the universe with the form evolved by his power. He who meditates on Goddess attains immortality. She gives nine Riddhis, Ashta Siddis and other Siddis also. The four pedestals of the throne of the deity are - Bhrama, Vishnu, Maheshvara and Ishwara. The five deities symbolize the five elements and are called Preta. It is their deep meditation on Devi that made them motionless and corpse-like, a sublime image. Only those who attain such stillness can hold Her within. She is beyond the five Supreme Gods and they owe their existence to the Divine Mother. Another version is that She is sitting on a lotus that emerges from the navel of Shiva who is in a leaning posture. The position of the Goddess is in Paramakasa, which is above the region of Shiva. Yet another version states that the Goddess is sitting on the bed made of Shiva himself. The four pedestals of the bed are Bhrama, Vishnu, Maheshvara and Ishwara. Sadasiva is the mat of the bed.

5. PROMINENT FORMS OF GODDESS TRIPURSUNDARI

The Goddess has countless forms depending upon the qualities, situation and power aspects. It is Maya or cosmic power by which the Goddess takes manifold forms or rupas or Shaktis, desiring to bless Her devotees according to the actions performed. The most prominent forms of Goddess Tripursundari[1] are :-

5.1 SRI LALITA

She is also known as Kameshvari, Sri Laltitakanta and Bhavani. She is having a pleasing aspect. The word Lalita means brilliance, manifestation of sweetness, elegance and charm. Lalita also means erotic actions and tenderness. Lalita excels in power of beauty in which all the beauties of the world get totally lost. Neither the sun nor even the moon can compete with Her in beauty. The power of Supreme beauty shines with Supreme wisdom and perfection of love. She is light red in color and has four hands holding a bow of sugar cane in one hand representing as symbol of grace and controls over the mind through which we experience all joys. The arrows holding in the other hand (ether, air, fire, water and earth) the Pancatanmatras; the five subtle elements whose

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[1]The other names of the Goddess are Tripura, Tripurisi, Tripurvasini, Tripurasri, Tripurmalini, Tripursidha, Tripuramika, Maha Tripurasundari and Tripurabhairavi.

products are the five sense organs (ear, skin, eye, tongue and the nose), which are, discharged through the mind towards the sense objects. The underlying idea being that the Goddess is the power that energizes and controls the mind and the sense organs. In Her third hand She is holding the ankusa (anger) and in the fourth hand She holds pasa. Amongst the three Shaktis icchha is Her head, jnana is Her trunk and kriya is Her feet.

She is the deity of Sri Chakra in which form She is worshipped. It is said when Gods approached Supreme Mother for help and they constructed an altar for religious rites. A bright light appeared out of the fire and Sri Chakra was seen in the center of this fire from which appeared Sri Lalita with nine divine attendants in the Sri Chakra. She is hailed as Ambika - the Mother Goddess, who protects with love. Those who forget the Goddess are bound with anger but those who take refuge in Her are set free from their torment. The Goddess is the sum of all Shaktis. It is said when the asuras fettered devas and put obstacles and prevented their progress towards the path of liberation, Goddess Lalita seeing their sad state looked at the face of Her husband Kameshwara (Shiva), who is the sweetest of the sweet, the most terrible of the terrible and the lord of heroes. Lord Shiva without attributes smiled and from Her radiant face a God arose having the head of an elephant with ichor flowing from the temples. He is called Maha Ganesha also named Vighneshvara, the remover of obstacles. The fettering influence and obstacles were destroyed and devas released. Goddess was happy with Sri Maha Ganesha for breaking the obstacles. In other words Lalita helps devotee during difficulty by Her presence everywhere.

The Goddess conquers the power of ego[1] that overcomes the devotee and hinders him from clarity of truth. The Goddess is the unconditional purity of consciousness and the embodiment of truth and beauty. The purpose of manifestation of Sri Lalita was to kill Bandasura, the shameless demon and his party who were giving lot of trouble to the Devas. Sri Lalita prepared for the big fight since Bandasura was a great warrior and soldier. All elaborate preparations were done and Sri Lalita assumed the role of Dandanayika and accompanied by all subordinates Shaktis and devatas who were taken in confidence by Sri Lalita blessed by the Gods. Sri Lalita left to fight Bandasura. The fierce battle lasted for number of days, during which period Bandasura lost all his army, all the male citizens of Sunyaka, his country. Finally when Bandasura appeared in the battlefield Sri Lalita prepared Herself to fight him straight. Thousands of causalities were from both sides resulting in a stream of blood. Sri Lalita seeing heavy toll on Her side felt pained and out of Her anger was born Yasasvini Shakti who plunged into the battle fully armed by Bhrama, Vishnu and Shiva and assisted by the great avatars of Vishnu.

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[1]Goddess Sri Lalita killed Bandasura which means killing of the ego that the soul identifies with the body and alienates itself from all divine qualities. This is the fear cured by the grace of the Goddess. To fight Her battles further with asuras (power of darkness) with Her super cosmic power, Sri Lalita created ten incarnations of Vishnu (Narayana) from Her ten fingertips viz. fish, tortoise, boar, man lion, dwarf, Parsurama, Rama, Balarama, Krishna and Kaliki to perform their task of fighting as per wishes of Sri Lalita. The ten forms may also mean the five status of jiva i.e. waking, dreaming, deep sleep, perception of reality and state beyond reality and five functions of Ishwara i.e. creation, maintenance, destruction, dissolution and restoration of the universe.

Finally Sri Lalita, the supreme Goddess in extreme anger destroyed the armies of asuras with the fire of astra Mahapasupata[1] belonging to Pasupati. Bandasura, his army, city with all the inhabitants were destroyed with the fire of the more powerful weapon Kameshwara astra, having the radiance of innumerable suns. With this the supreme Goddess accomplished the task of freeing devatas from all the miseries created by Bandasura and his associates. This splendor was highly appreciated by the Devas and the Trinity Bhrama, Vishnu and Shiva.

5.2 MAHARAJNA

She is also known as Rajarajeshwari or Maha Tripursundari, supreme Shakti. Her face is bright as the thousand rising suns. Her lotus eyes are the sign of purity. All living beings take refuge in Her because She is kind and affectionate. She is the supreme ruler and with Her own will She creates, preserves and controls the universe. She is store of all fortunes, peace of mind and wisdom for Her devotees. She is Roop Shakti for the pure minded devotees. She controls the powers of Bhrama, Vishnu, Indra and Shiva and whirls around universe constantly.

There is a legend that Ravana's father Pulasaya was the earthly son of Bhrama and originally belonged to Kashmir. He was great worshipper of Maharajna who was known as Goddess Shyama in Lanka. When Ravana became king he also used to worship this Goddess. Because of the tamasic

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[1]The fire of Mahapasuptata is correlated with the highest mental changes connected with the non-duality, which arises gradually with the progress towards devotion to the Goddess. Similarly with the fire of Kameshwara astra, killing of Bandasura and his army implies the mental impurities arising out of ignorance. With the passage of time and rigorous devotion towards Herthe mental changes take place.

nature of king, the Goddess was not happy with the result She cursed the king. During the battle with Rama She left Lanka with the help of Anjaneya and settled down at Satisar (Kashmir). She has Anugarh Rupa and is Triguna Rupeni - para, parapara and apara. Mata Tripursundari as Shyama in Lanka was tamasic by migration to Kashmir became Sattvik and vegetarian.

5.3 BALA TRIPURSUNDARI

She is also known as Sodasi - a girl entirely with nature of purity like a child in the form of a maiden. She is beautiful and Her power is emitted through the glorious colors we see in the sky as the sun rises. In course of time the color change to red. She has a script in Her left hand and bestows all arts and crafts to Her devotees. In Her right hand She has a Japa mala to denote that Her devotees must pronounce Her name with devotion. All Her four hands are there to protect Her devotees and bless them with all prosperity and give them final salvation. The blue lotus embraces the Deity with its blue shining petals. Her vehicle is drawn by white swans. The Deity signifying the primordial state of will, knowledge, action and blesses as a young girl.

It is said that Sri Lalita allowed Her to fight the demons. With great vigour and with the help of Narayan Astra She was successful in destroying Bandasura's sons who were thirty in number. Mother Goddess was very much delighted to see the notable feat of Bala. These thirty sons of Bandasura may be representing thirty days of the month. In other words, one has to fight a battle each day in this world full of lust, desires and maya. Bala kills all these desires of one who comes under Her refuge to reach the ultimate goal of liberation of soul. Mother Shakti creates a path of absolute serenity for the devotees.

6. ADORATION TO GODDESS TRIPURSUNDARI

In Tantra Shastra the Goddess is known as Tripursundari. She is the collective energy of Bhrama Shakti (Saraswati in conjunction with Bhrama), Vishnu Shakti (Lakshmi in conjunction with Vishnu) and Rudra Shakti (Gauri in conjunction with Shiva). Hence She is the Goddess of three worlds of creation, preservation and dissolution in the universe. It is said that She is always wakeful in respect of blissful play of these three actions that relate to the whole universe. By Her mere wish She throws out and withdraws the universe in its entirety. It is said that Goddess Tripursundari's sphere is triangular and whatever in the world is threefold belongs to Her. All the triplets of sacred texts are contained in Her. She is the supreme consciousness that illumines the three states of waking, sleep and dream. The three letters A, U, M - the knowable, knower and knowledge, the seer, sight and seen, hearing, thinking and concentration are Her manifestations. Since She is everywhere in triplet She is called Tripursundari (Plate-2).

She is trinayana, the three eyed one. She is above the three lights that is "the moon", "the sun" and "the fire". Also, "Tri" means three, the "Nayana" means paths. The Devi leads the devotees according to capability Her sadaka has. The paths are the five senses of action, the five subtle and gross forms of matter and the five vital functions with five senses of knowledge.

The Goddess assumes different forms and all the Devas

Goddess Tripursundari



PLATE 2

Courtesy : B&W Photograph by Bharat Kala Bhawan, Banaras Hindu University, Varanasi

are Her forms only. Essentially She is one. The Rajo-guna prevails in creation, the Sattva-guna in preservation and Tamo-guna in the dissolution. The Sattva prevails in the early morning, Raja in the daytime and Tamas at night. She is primordial Shakti who excels all and who in Her own nature is eternal limitless bliss. She is everywhere and Her supremacy is proclaimed everywhere. She is unlimited, uncreated, immense bliss in all and above all. She has inherent power to transcend time and transcends Tattwas. Goddess manifests as power of desire (IcchaShakti), action (KriyaShakti) and knowledge (JnanaShakti). These are the forces that create and move the universe and work towards serenity, which leads to the realization of universal oneness called the supreme state of consciousness of which the presiding deity is Goddess Tripursundari. She excels in Her three inherent powers. All the Devas dwell in Her body and are the presiding deities of the various organs. All the sacred places, the nine planets have their abodes in Her body. The ParaShakti - Goddess Tripursundari, covers the whole universe.

It is said in moon's disc there are parts representing the days of waxing and waning. Each day of the lunar half month has its own presiding Deity known as the Netya. Starting with the first day of the lunar half-month these deities are Kamesvari, Bhagamalini, Nitya-klinna, Bherunda, Vahni-Vasini, Maha-Vajresvari, Siva-duti, Tvarita, Kula-sundari, Nitya, Nila-pataka, Vijaya, Sarva-mangla, Jvala-malini, Citra, Sri Tripursundari. The sixteenth part called Sada is termed as Goddess Tripursundari. In other words these deities are the everlasting eternal will power of the self-destroying the sins (demons) and help in gaining knowledge of self with which one gains strength. By this the Goddess gives all the blessings. The Goddess, which is by nature Nirguna, Nerakara, Niskala, Sat, Cit, Ananda becomes Saguna, Sakara and creates

this universe through Maya Shakti for the spiritual upliftment of the mankind.

She is Sat-Chitananda Rupani, Chidrupani, Chaitanya Rupani. She is Bhraman Herself. She bestows all the powers, fortune, truth and deeds to the devotees and protects them from all ills. She is in fact protector of the whole universe. She is the Mother of all and takes care like Her own children. She resides in the hearts of the devotees; She is the remover of ignorance, embodiment of love and witness to all happening in the universe and none to witness Her. She is very generous in conferring prosperity to the devotees in term of strength, fortune and fame. She assumes a form of being and non-being, having limitless compassion for all and dwells in being and non-being hence known as Sarvantaryamini.

She gives happiness to the devotees and dispels ignorance, pride, selfishness and fear in them. She destroys anger, greed and above all cycle of birth and death. She is omniscient; compassionate none to equal or excel Her.

She is bestowed with six qualities. One opinion is that the six qualities are peace, war, victory, camping, dividing enemy's forces and his allies. The other opinion is those six qualities are fame, prosperity, wealth, wisdom, dispassion and righteousness. She is the ultimate truth and supreme reality. She attracts the devotees to Her blissful self and shed wisdom, devotion and divine light on them. She is the kind Universal Mother who contains the universe in Her womb and nourishes everyone. She is essence. She is the power of Mantras in other words of Vedas, the soul of all Yantras and goal of all Tantras. She protects knowledge and grace challenges fate and frees from bond of cause and effect. Her commands are not disobeyed by anyone and are the source of the best in life.

The Goddess Shakti is Her eternal Power and has infinite aspect or modes of which the primary modes are Chit-Shakti, Ananda-Shakti, Ichchha-Shakti, Jnana-Shakti and Kriya-Shakti.

The Supreme Shakti Tripursundari is the manifested union of Shiva and Shakti therefore both the seed and the sprout. It is said "from the seed the sprout and from the sprout the seed". Shakti is always with Shiva and are inseparable like fire and heat, the sun and prakasha. They are inseparable; there can be no Shiva without Shakti and no Shakti without Shiva. Worship of Shiva is the worship of Shakti and worship of Shakti is the worship of Shiva. They are two-in-one or one-in-two.

7. WORSHIP OF GODDESS TRIPURSUNDARI

The Goddess Shakti from divine standpoint is grace. She is creative and She is bliss. From human standpoint, it is wisdom and Godly devotion. This divine urge of God to protect all and this human urge to know and attain God are both two aspects of the Shakti.

It is believed that the cult of Shakti or the Divine Mother or the Supreme Object of worship has been a part of Hinduism from the time of the Atharva Veda and widespread amongst the Hindus. The tradition is well established especially in India and has developed its own outlook and modes of sadhana. It is one's effort to link own self with the Mother Shakti. What really needed is the attitude of the mind, which develops relationship with the Goddess, which is Divine. The worship in its true sense is the most joyous thing one enjoys. It brings peace of mind, never ending happiness, and attains realization of oneness with the Goddess. The grace of Goddess is with everyone but one has to earn it through sadhna. The Goddess is to be experienced and realized by devotion.

The concept of Shaktism, a form of Tantras, is realization of the Goddess along a well-defined and strictly disciplined path, using various techniques of sadhana. It presents not only the religion and philosophy of Shaktism but also worship of Shakti, the Goddess as the incarnation of energy or of Her Lord - Shiva. The Shakti is a real power of Shiva. The ultimate reality is one and one only. The main techniques of sadhana are based on the three cardinal principles–mantra sadhana, yantra sadhana and Kundalini Sadhana (tantra sadhana). Mantra is considered as life, yantra is the body and Kundalini the soul of the tantra sadhana.

7.1 MANTRA SADHNA

The Mantra is considered as divine power in sound and is for continued repetition followed by sadhna or puja or worship of the Goddess. Mantra sadhna is the physical form of worship and one acquires everlasting source of energy inside and also discovers fundamental relationship of the created with the creator. In the present Kaliyuga mantra sadhna is the easiest and the surest way for God-realization, removes the impurities of the mind, destroys sins, desires and brings the devotees more nearer to the Mother Goddess. Those sadakas who worship on Her externally are called graiveyacintakas, those sadakas who worship Her for the material gains are called lola. The highest class of sadakas are called muktas. Her blessing will transform mind, body and soul and make one feel the divine consciousness and blissful nature. With the sadhna of Goddess Tripursundari there is no need of worshipping any other God as they all derive their power from the Goddess. She is Adimaya, the source of everything. The object of sadhna is to attain oneness with the Goddess as mind and matter and finally as supreme consciousness, which is at the back of both. Sadhna is living in the world and communing with the Goddess. Image worshipping is not worshipping of the image but the God in it. The sadaka knows that the God is not mere image but God is in the universe as a whole. She vitalizes and dwells in the image to receive our worship.

For purpose of sadhna following steps need to be taken.

Identification of a separate room on the north or the eastern side of the house.

Decorating the place of worship and keeping it always clean.

The murtees and photographs of the Mother Goddess installed with prana-prathistan puja on an auspicious day with the flowers, dhup, deep, prasad liked by the Goddess and sandalwood or saffron paste or vermilion. These represent the elements, space, fire, water and earth respectively.

Using metal utensils for puja and the same kept apart and not used for any other purposes.

Following the practice of getting up at Bhramamuhurta (4 a.m.). After finishing morning ablutions and prepare for sadhna. One will be benefited if one starts sadhna at this time. It is time when all saints also practice sadhna and send their spiritual vibrations to the whole world. Sadhna can also be done in the evening. Poornima, especially if it falls on friday, is Her day. The sadana should be done between 7 p.m. to 9 p.m. for better results.

Using kusha grass or deerskin or rug and spread clean white sheet preferably silken over it as a prayer mat.

Sitting in the same place at the same time daily.

Sitting in the crossed legged asan, keep the left foot over the right thigh and right foot over the left thigh, two hands on the knees. Keep the head, the neck and the central canal of the spine and all the different chakras vertical/straight so that the energy flows smoothly and the mind is calm.

Gazing at the murtee or the photograph of the Goddess and think of Her attributes like bliss and radiance for some time and then close your eyes. Visualize the picture and then meditate on the Goddess mentally as if She is within you. Feel Her presence. She is omnipresent. The thought one creates in mind and the image one forms will help in making what one wants to be. The mind of the sadaka is highly elevated through pure emotions and devotions. Thought and rupa are inseparable.

Have a sturdy pose and during sadhna have a feeling that the Goddess is seated in your heart. Uttering of the Goddess name and bhajans, sweet remembrance of the Goddess up to the highest absorption in sadhna, bowing before Her and surrender of sole devotion are the stepping-stones to be one with the Goddess.

At the time of sadhna one must have sincerity of purpose, full faith in the eternity of Her name and all senses subdued.

Sadhna need to be done with concentration. Greater the power of concentration, greater will be the sense of oneness with the Goddess. When you are in deep sadhna the world outside and all the miseries will vanish. One will enjoy supreme peace and perennial joy.

Chanting of Her name is the simplest form of sadhna and will be key to the door of linking oneself with the Goddess. Stick to one name or mantra only. Approach Her with open heart and surrender to Her. Pray with unflinching faith.

With daily sadhna one feels physiologically well tuned and puts in the right frame of mind, greater intellectual vigour, understanding the realities of life and above all true sadhna is key to the success in gaining divine glory. Sadhna is like everlasting source of power and energy that one acquires inside.

It is the repetition of name of the Goddess or beej mantra or beej akshra (which expresses the sense of the mantra) or hymn of the Goddess Tripursundari with bhava and passiveness, which brings sadaka face to face to the Goddess, eventually one with the Goddess. Every mantra is in the form of praise and filled with countless powers of destroying sins and desires. In fact Shakti is the energy of the form of mantra.

7.2 YANTRA SADHNA

Yantra is considered the most holiest and the significant for Shakti worship. These are used for meditation, worship or sadhna as visual aid for concentration of mind leading to realization of God. Initially yantra sadhna is done with a jap mala and later on mental repetition (manasika japa) the verbal repetition is called Vaihari japa. Japa done with repetition in a whisper of humming is termed as Upamsu japa. Japa must become habitual and must be attended with full faith, purity of mind and sincere devotion. Japa is an important part of Yoga and practice alone can give the sadaka - Dharma, Artha, Kama and finaliy Mukti, which ultimately results in communion with the Goddess.

Sri Vidya is the great mantra or teaching or knowledge related to Sri Yantra and Sri Tripursundari, is the energy in the form of mantra. The chief ingredients of this are - mantra, yantra and Kundalini yoga. The mantra is also called the Panchadasi or Panchadasakshri and is of fifteen-syllable. The mantras are of three types - terminating with "hum" or "phat" (masculine), ending with "svaha" (feminine) and ending with "namah" (neutral). Each verse or mantra is the chief instrument of prescribed form of sadhna of Tantric rituals.

There is always a definite and distinctive aim to be achieved by a particular mantra or yantra and particular offerings. Mantra is the giver of righteousness, desire and moksha. The days of sadhna also vary with different mantras. If there is any delay in the attainment of the specific results sadhaka has to worship some days more with intense devotion till the results are obtained. One has to purify one's mind and practice concentration and sadhna till sadaka and the Goddess become one. The sadaka attains realization of oneness with the Goddess through intense japa. Like mantras,

yantras also have to be worshipped, consecrated and activated to awaken their hidden powers. According to tantric traditions, the Sri Yantra can be worshipped and vitalized in two ways, depending on the desire of the sadaka. For those who wish to fulfill the material desires the yantra is activated from the central point to outwards. This is the symbolic path of absolute unity. For the spiritual aspirants the yantra is to be worshipped from the outer enclosure to the central bindu. This leads the mind and soul from the confusion to the peace within. The yantra should be worshipped daily and always kept in the right position with the five triangles pointing downwards and the four triangles pointing upwards-representing creation of this universe. If kept upside down it symbolizes the dissolution of this universe. The guru for sadhna of Sri Yantra should initiate the aspirant - the Sri Yantra japa should be done after initial self-purification through other mantras - those who are not acquainted with these mantras should not do the japa of Sri Vidya.

There is a strong belief that Sri Yantra finds a similarity between the different portions of it and six chakras along the spinal column and then to the thousand petalled Sahasrara in the brain as propounded in the Kundalini Yoga.

7.3 TANTRIC VIDYA

The aim of Hinduism is basically freedom from bondages of spiritual ignorance and recognition of identity of the absolute. Different sects and schools for realizing this unity advocate different methods. One of the methods of devotion is the Tantra - a unique method and recommending a wide variety of techniques that are practical. Tantra is made up of Sanskrit root tan, tanoti meaning to weave, to expand, to spread, to propagate and to continue. The suffix tra denotes an instrument of expansion. Expansion here refers to spiritual

knowledge, therefore tantras are said to be the texts that expand the knowledge of the ultimate reality. In other words, tantra vidya is a group of works, which show the path of enlightenment by expanding the knowledge of cosmic principles. Tantra teachings are the best for the present age of Kaliyuga and accept the experiences of the world as real and not as maya, it exalts every aspect of life including the pleasures of senses and every sensual experience has its rightful place in life. Tantra stresses that liberation is not possible without a healthy and a firm body, condemns cruel ascetic practices. Tantras are remarkably free from caste distinctions. All castes and also male and female have an equal standing for practice of tantric rights and teachings.

Finally, the most predominant and significant is tantra, which visualize the Divine primarily in female form and look upon the Goddess as the Supreme. Goddess Tripursundari is worshipped as tantric Goddess Shakti. The techniques of enlightenment advocated by the tantras are called sadhna and the person who undertakes sadhna is called a Sadaka.

8. HYMN IN PRAISE OF GODDESS TRIPURSUNDARI

The most inspiring devotional hymn, which occupies unparalleled position amongst the hymns addressed to the Goddess, is the "Saundarya Lahari" which means the wave of beauty. It also forms the fundamental text of Shakti cult that propagates the worship of the Goddess. In other words it is the universally accepted and authoritative book on Tantrik work. The author of this profoundest work is Sri Samkara - Bhagavat - Pada popularly known as Sri Samkara, the great genius Vedantic preacher and supposed to be the Isvara incarnate. He was born at Kaladi (Malabar). The most popular legend is that Sri Samkara once disappeared from the earth for some period and paid a visit to the abode of Lord Shiva as a mendicant. There on a wall he saw this great hymn written. He began to memorize the hymn but could memorize only first forty-one verses before Ganesha son of Lord Shiva began rubbing it from below. In the place of what had been erased Sri Samkara added fifty-nine verses from his side to complete the hymns, which was later published in the form of a book. The first forty-one verses forming "Anand Lahari" - it encompasses the supremacy of Divine Mother. The next fifty-nine verses constitute "Saundarya Lahari" - hymn of rare excellence gives description of the physical or the supremely beautiful form (Sthularupa) of Goddess Tripursundari. Besides it gives an exposition of Agamas and Tantras having bearing on Shakti, the creative energy and governs the Universe.

Anand Lahari is recognized as ancient and authoritative work on the essence of her external diagrammatic symbol called the Sri Yantra and also unveiled the mystic aspect of Sri Yantra. It deals with the internal worship of the supreme Goddess as Para-Shakti or creative energy and awakening of Kundalini. There are innumerable commentaries by different authors on these hymns. These commentaries are very useful for the study of secrets of Tantra and Agamas. The verses given are in praise of the Goddess and exhibit the highest flights of imagination and remarkable devotional fervor. The verses contain various mantras along with Yantras for worship of the Goddess and for the attainment of various Siddhis or powers. Study of "Ananda Lahari" daily in the morning will be of a great help to the devotee in spiritual progress. After performing your Nitya karma read Ananda Lahari with extreme faith and devotion. If one is not able to read all the verses daily read at least minimum of one verse regularly without fail.

The verses of Ananda Lahari, in poetic form alongwith english translation are given in Appendix I; and the verses of Saundarya Lahari alongwith english translation are given in Appendix II.

9. YANTRA OF GODDESS TRIPURSUNDARI

Just as Mantras are symbols of Goddess on the plane of sound so Yantras are visual or geometric or diagrammatic representation of the body of the Goddess (Plate-3). The well known and the greatest of the yantra is the Sri Yantra, Maha Yantra, Sri Chakra, Mystic Chakra, Wheel of the Universe, the king of all the Yantras, the yantra Raja, Kailash Chakra. It is the Goddess Tripursundari representing Shakti in Her creative aspect and also in Her cosmic manifestation. The yantras are soul of the mantras and mantras are soul of the Divine. A Yantra is generally flat or three-dimensional figure in a particular set of combinations and symbolizes the concentrated energies of the universe and the cosmic beauty Goddess Tripursundari.

9.1 DRAWING OF SRI YANTRA

The Sri Yantra and the other allied Yantras geometrically complex drawings need to be prepared very accurately under prescribed parameters and steps by a competent person. The instructions regarding how to prepare the yantra very accurately are somewhat obscure. Probably the best and accurate drawings are available in very ancient tantric literatures and in ancient temples were yantras are drawn on copper plates or stones. Yantra is a simple drawing such as triangle, square or circle symbolizing the basic concepts or more complex drawing in which geometrical design is

supplemented with signs, writings and symbolizing the images of the deities.

The Sri Yantra and other yantras are generally drawn, engraved, inscribed or painted on a variety of substances. The tantric surfaces are gold, silver, copper leaf, bhurja leaf, a crystal, a stone, paper and sometimes constructed as a three dimensional figure or on a Salagrama. A yantra is vitalized when mantra are engraved along with all Sanskrit alphabets.

The Sri Yantra and other Yantras include signs and writings which are linked with different deities. Usually pen made of Jasmine or Pomegranate wood, peacock feather or tulsi stick is used. The ink should be prepared at home and either saffron, astha gandha, neel (blue colour) or yellow colour should be purified with holy water or rose water to form medium for drawing the Sri Yantra. The drawing of Yantra should be done at an auspicious time and date. Generally it is in the month of Posh (15th December to 15th January) on sankranti, which falls on sunday or on asthami - the most auspicious day for preparing the Sri Yantra. In case these days do not coincide then on any month on sunday when sankranti is on that day or suklpaksh asthami on sunday. The Yantra is to be installed with Prana Prathistan puja. This is to infuse the Divine presence in the Sri Yantra. It has to be prepared according to established standards by a competent person only.

9.2 COMPONENTS OF SRI YANTRA

The Sri Yantra can be described in two ways. One it may be started from any of the four gates of outer Chakra and worked inwards to the central Bindu and the second is

Sri Chakkra

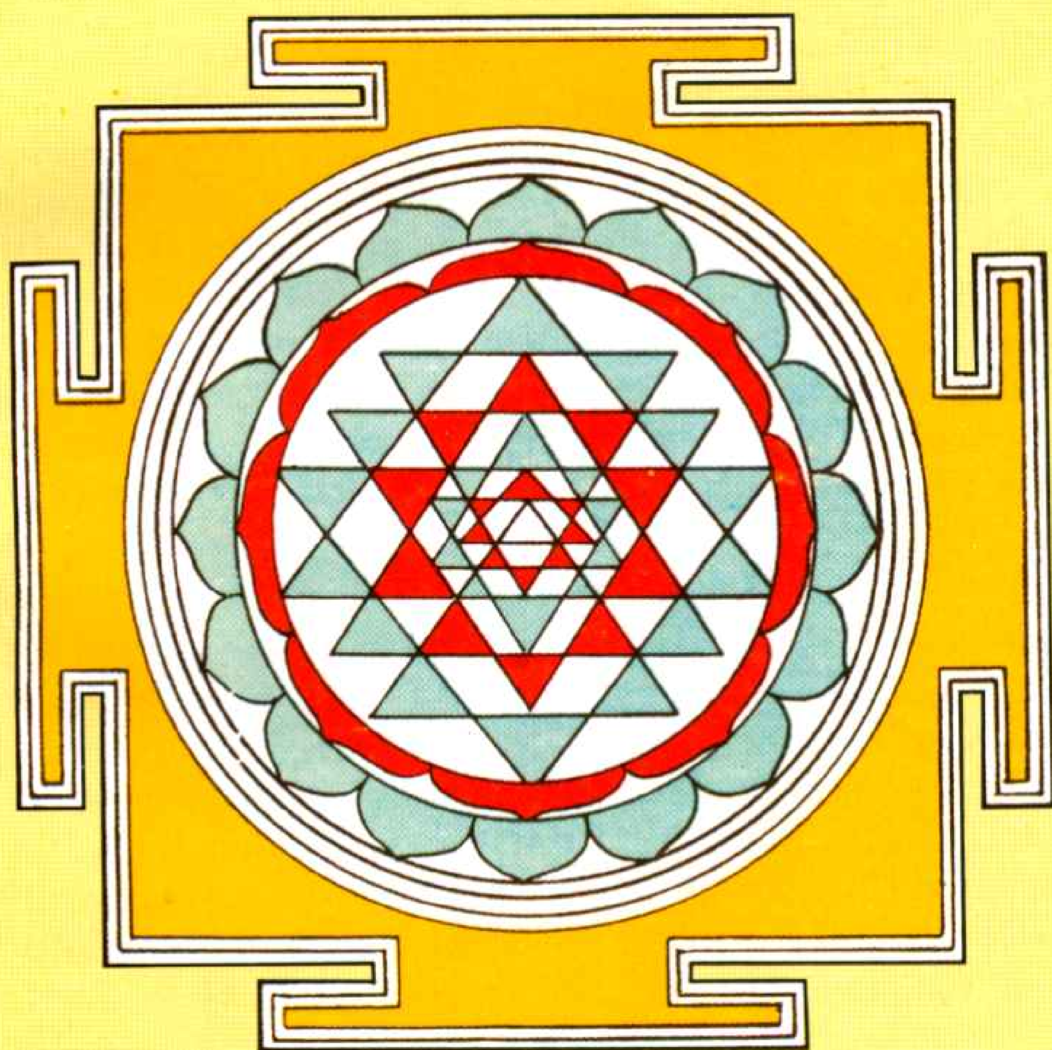


PLATE 3

in the reverse order i.e. it may be started from the Bindu and worked outward to the outer gates. The former process is called "Laya Karma" i.e. Involution and the latter is "Sreshti Karma" i.e. Evolution.

There are two schools of thought about the components of the Sri Yantra. According to one school of Shakti cult the Samayacarins in the Sri Yantra (SRISTITI CHAKRA) there are the four Shiva triangles (SRIKANTHAS) and are drawn with the apex downward and in Shakti (SIVAYUVATIS) triangles there are five triangles and are drawn with apex upwards. The central Bindu or drop is in the quadrangular space in the middle formed by the intersecting triangles with apex upwards. In the other school of Shakti cult in the Yantra (SAMHARA CHAKRA) the Shiva triangles are four and are drawn with apex upwards and Shakti triangles are five and are drawn with apex downwards. The small central Bindu is in the small central triangle with the apex downwards.

The whole of the original cosmos as evolved around the central point (BINDU) is Shiva and Shakti in the casual stage of creation. The creative Shakti here is the Supreme Goddess Sri Tripursundari or creative cosmic power from which all the other components of the Yantra representing the Bhramanda-the whole of the cosmos is evolved. This Bindu represents what is called Ghanibuta Shakti and indicates three stresses or Mudras known as Nada (sound movement) kala (desire to create) and bindu (potential universe ready to separate into different categories) represented by the central red circle called Kamakala with an imaginary line across it representing the polarity as Shiva and Shakti. Mount Simeru or Meru is taken as the bindu. Bindu is overlapping four triangles with apex pointing upward of Shiva (SRIKANTHAS) Chakra or elements and five triangles with

apex pointing downwards indicative of Shakti (SHVAYUVATIS) Chakras or elements. These two sets of triangles superimposed show that the union of Shiva and Shakti are involved in the whole process of becoming in its microcosmic and cosmic effect. The configuration of these produce nine basic triangles or Chakras or basic elements or basic triangles called MULA-PRAKRTIS or Root substances of the universe. In the individual they are present as the nine dhatus constituting the body of the individual. These are skin, blood, flesh, fat, and bone born out of Shakti element and semen, marrow, the energy, soul is born out of Shiva element. On the cosmic side the five evolutions of Shakti element are five elements, five subtle elements, five organ of action, five organs of knowledge and mind. While Shiva elements are Maya, Suddha-vidya, Maheshvara and Sadasiva. Thus it can be seen that the nine basic elements constituting the twenty-five elements of the entire cosmos. By the intersection of nine triangles a pattern of forty-three big and small triangles are formed which is the mansion of the Goddess. In the mansion seats are allotted to Vishnu, Bhrama, Indra and other Gods and Goddesses, which are emanations of Goddess Tripursundari as the forces governing the various powers of nature in cosmos and for the sake of worshipping the Supreme Goddess - the cause of creation, preservation and destruction. All these triangles and also Bindu are enclosed in the first inner one as lotus with eight petals called ASHTA DALA PADMA also known as VASUDALAM - represent the mystical lotus of creation. Another circle immediately following this circle with sixteen petalled lotuses drawn on it is called SHADASHADAL PADMA, also known as KALASRAM. This lotus signifies sixteen kalas or phases of the moon. The whole set of triangles and the lotus petals are

further enclosed in triple concentric circles or three fold girdles called TRIMEKHLA. The whole diagram forming the mystical Chakra fixed in a square is called BHUPURA with triple parallel lines having four openings or gates on its four cardinal points makes up the supreme Goddess mansion in full. Each of the chakras and triangles has its own deity who are the manifestation of the Supreme Shakti Tripursundari. In the centre of the whole composition is a small central circle or SEED or PEETHA or BINDU unfolding itself as the mysterious matrix of this yantra and seeking expression in an iconic form as the union of Shiva - Shakti. The Supreme Goddess here is regarded under twin aspects as power-holder Shiva and Shakti the Divine Mother.

10. KUNDALINI SADHNA AND ITS AWAKENING

In the system of Tantrik or Agama character, Kundalini Yoga or Bhuta Suddhi refers to the Kundalini the form of the Goddess Shakti as the dormant form of creative energy or force or power in human body around which all energies including prana as creative powers revolve. The word Kundalini is derived from three Sanskrit words - Kunda, which means pit, cavity, ditch or hole, Kundal, which means coil and Kundali, which means serpent. Hence Kundalini also called the dormant Shakti, is coiled like a sleeping serpent (symbol of efficient consciousness) and called serpent power, nestles deep in the body at the root of the spinal column known as Muladhara or Adharchakra.

In the human body seventy two thousand channel system exist. All the Nadis spring from kanda situated in the junction where Susumna nadi is connected to the Muladhara. Out of these, the most important and main are Ida, Pingla and Susumna which play a very important role in the awakening of Kundalini (Plate-4). The other nadis are placed on either sides of these nadis and play certain functions. On the right and left of Meru Danda or the backbone or the spinal column are the nadis or canals Ida and Pingla that go upwards alternating from the right to left and left to right. They go around the chakras and make a plaited knot of three (Triveni) along with the Susumna at the space between eyebrows (Trikuti) and then run to the nostrils. The one, which comes from the right scrotum, proceeds to the left nostril and the

Frontal Profile Photograph showing Various Chakras of the Kundalini

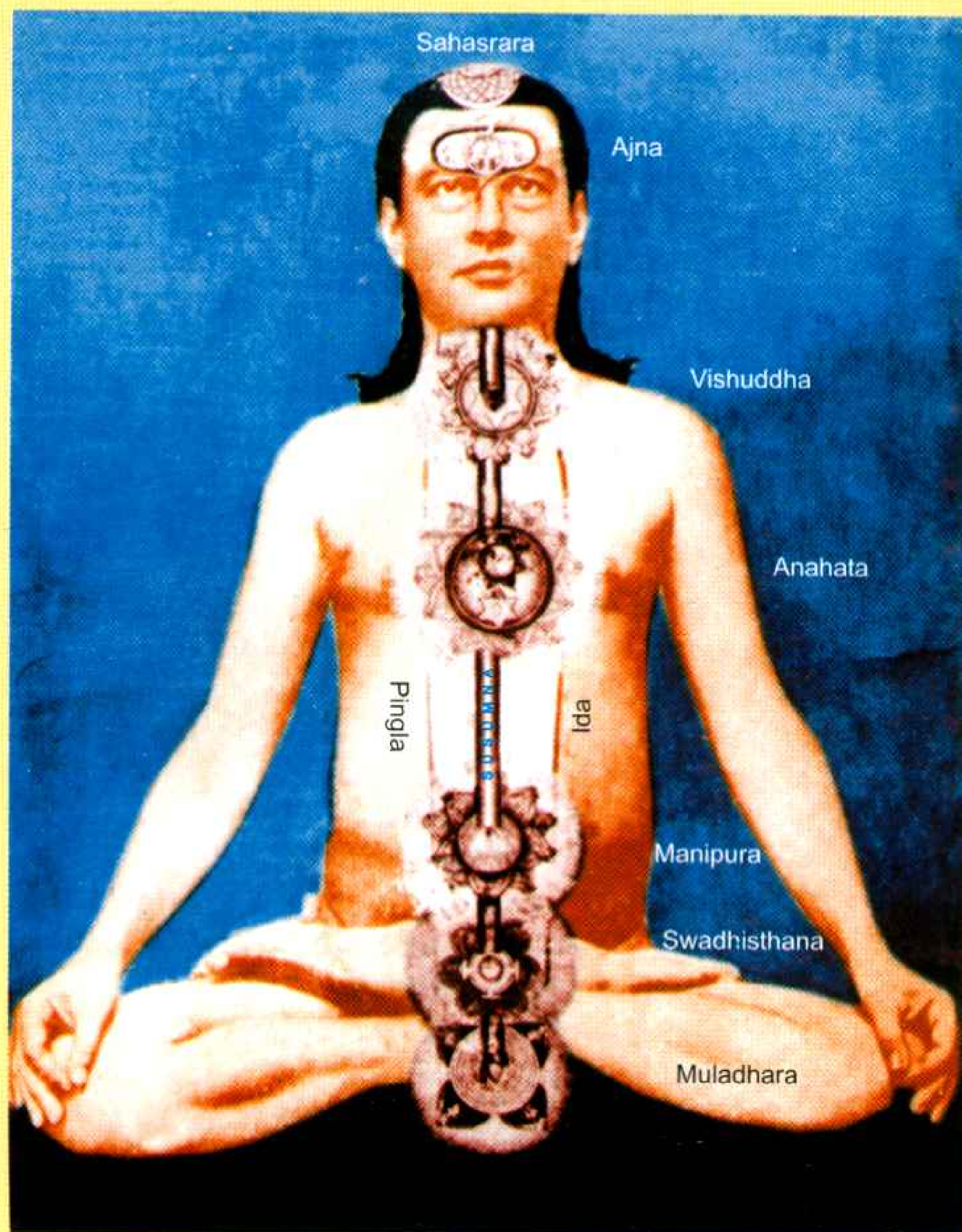


PLATE 4

Courtesy : Shri M. L. Kachru, Dehradun

other which comes form the left scrotum goes to the right nostril. Ida, the kendra nadi is white in colour, cool, feminine, watery in nature and controls all the mental processes. Pingla is the surya nadi, red in colour, hot, masculine, pitta in nature and controls the vital processes. Ida and Pingla function in the body alternately and not simultaneously. When the right nostril is flowing, the left hemisphere of the brain is activated. When the left nostril is flowing, the right hemisphere of the brain is activated. This is how the nadis control the brain and the consciousness in other words life. These two nadis (energies) - life and consciousness - prana and chita can function simultaneously when Susumna is awakened and energy makes headway enlightenment takes place and Kundalini awakens. Ida and Pingla must be disciplined according to the law of nature. Best practice for this is nadi-purifying pranayama. When there is harmony between these two nadis Susumna can be awakened. Susumna runs through the astral spine and corresponds to spinal canal, flows inside the canal directly upwards. The different chakras are strung like lotuses to it. It has the nature of fire and is the channel for the awakening of spiritual consciousness. In mythology, the three nadis, are represented by the three rivers - Ganga (Ida), Yamuna (Pingla) and Saraswati (sub terrain). They converge at Muladhara Chakra known as Mukta. This place of confluence symbolically corresponds to Ajna Chakra and known as Bhramaganthe. When Susumna awakens Kundalini ascends straight to Sahasarara, the thousand petaled lotus, one attains samadhi and becomes jeevanmuktha, a liberated soul. One has reached the goal - Glory to Mother Tripursundari.

The Kundalini yoga is affected by a process known as Shatchakra bhedha or piercing of chakra or regions of energy centers. There are six chakras, which together are called

Shatchakras. The chakras are so called because they are circular in shape or depression or wheels or disc or vortice or wirlpool, which mean - to revolve. Actually they are physic centers of consciousness and power situated in the subtle body. These chakras are linked to lotuses and certain alphabets as mantras are inscribed on petals. The petals are the nadis, which function through each of the chakras. Sahasrara is the supreme of all the chakras and is situated above all the chakras. This chakra is not included among the Shatchakras. The general descriptions of the chakras (Plate-5) is:-

Muladhara Chakra or earth center or root or foundation center of the six chakras is located in the masculine body two fingers above the anus and two fingers below the urinary organ. In the female body it is located at the root of the uterus. In shape it is like the bird's egg or small gland. It is deep red lotus of four petals. Kundalini Shakti lies three and half times coiled here and represent the three mantras of OM which relate to past, present and future, to the three gunas - tamas, rajas and satava, the three states of consciousness, waking, sleeping and dreaming and three types of experiences, subjective experience, sensual experience and absence of experience. The half coil represent state of transcendence where there is neither awaking, sleeping nor dreaming. Earth is the element of this Chakra and rules the sense organs of smell and organs of reproduction. In both the male and female bodies there is a knot like gland known as Bhramaganth - the knot of Bhrama. The moment this knot is opened Shakti awakens. By meditating on Kundalini at Muladhara one becomes free of ailments, remains cheerful and is lord of learning and speech. He gets power to rise from the ground. The presiding Deity is Bhrama and Shakti Dakni resides here. Muladhara is also known as Cidagnikunda, from which animates pure consciousness.

Side Profile Photograph Showing Various Chakras of the Kundalini

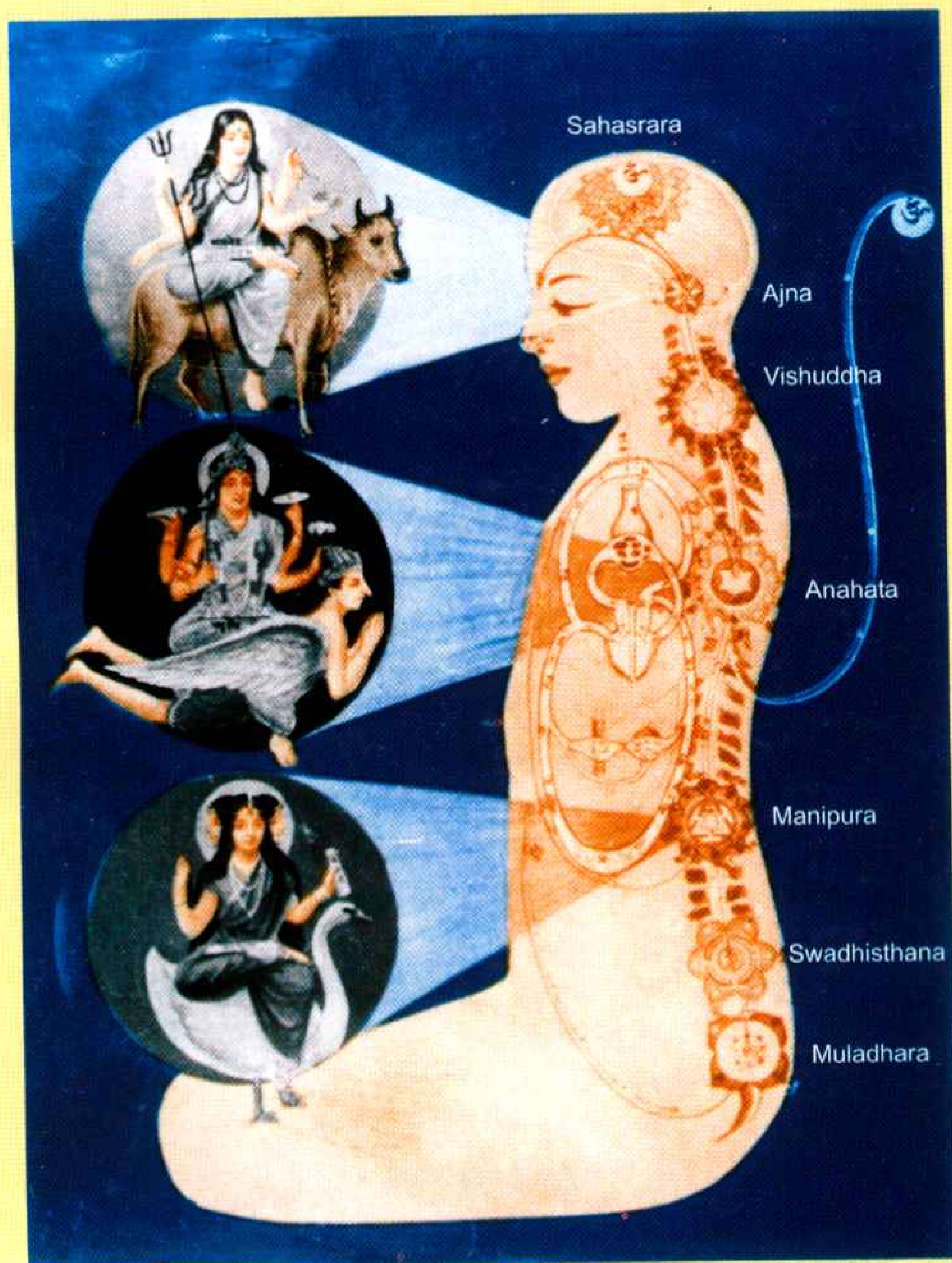


PLATE 5

Courtesy : Shri M. L. Kachru, Dehradun

Swadhisthana Chakra is six petalled vermilion lotus situated at the base of the spinal column at the root of the genitals where Kundalini Shakti resides in a coiled form. The element of this chakra is water. Rakni Shakti dwells here and the presiding Deity is Vishnu. It rules the sense organ of taste. By•meditating Kundalini in the Swadhisthana Chakra one becomes free of emotional elements like anger, lust, greed, moha, pride and envy; and has no fear of water.

Manipura Chakra also known as the site of jewels is located at the root of the navel on the inner wall of the spinal column. It is a bright yellow lotus of ten petals. The element of this chakra is fire. The Deity Lakini governs this chakra and the presiding Deity is Rudra. It controls the entire process of digestion and assimilation and corresponds to the solar plexus. Meditating on this chakra leads to disease-free life and ability to create, destroy and also control over fire.

Anahata Chakra is a blue lotus of twelve petals is situated in the vertiberal column behind the base of the heart or in other words behind the center of the chest. The element of this Chakra is air. Kakini Shakti dwells here and the presiding Deity is Iswara. This Chakra controls the function of mind and emotions and corresponds to cardiac plexus. Meditating on this chakra leads one to be wise, sense under control and full of noble deeds. One becomes a Yogi when one attains power of consciousness and love for all beings.

Vishuddha Chakra is violet colored lotus with sixteen petals is located in the cervical plexus near the throat pit or base of the throat. This is the region of ether. The Sakini Shakti resides here and the presiding Deity is Sadasiva. This charka controls the thyroid complex and epiglottis. By mediating on this charka one becomes eloquent, wise, enjoys

peace of mind, full of bliss and knows the past, present and the future.

Ajna Chakra also known as the third eye, guru chakra, eye of intuition, eye of command or Trikuti. It is a silver-grey lotus with two petals and located behind the eyebrows midway between the two eyes. The Deity Hakini Shakti resides here and Paramasiva is the presiding Deity. Om is the symbol and beej mantra of this chakra and it controls the region of cerebrum and medulon gata. By meditating on this chakra with discipline and persistent effort one becomes the excellent amongst the sadhus and also very well versed in sastras he acquires extra-sensory perception with the result siddhis manifest. This chakra is essentially of a mind representing higher level of awareness of attachment, which is the cause of ignorance vanishes away. The whole philosophical attitude and approach to life changes. This is the region of Pranava, the command center or life force and has direct contact with the Divine Creator.

Sahasrara Chakra, or Crown Chakra, the abode of Lord Shiva, is a thousand petalled lotus of red or multicoloured, is located at the crown of the head and is the destination of Kundalini. It is formless as well as with form. It transcends all concepts and yet the source of all concepts. It is the merging of consciousness and prana. When Kundalini Shakti reaches Sahasrara it is known as union between Shiva and Shakti Tripursundari. When union takes place the samadhi begins. The experienced and the experiencer are one, the seer seeing and seen are merged and are one. In other words it is also called Nirvana, self-realization or awakening of Kundalini. The seed mantra is OM. It is the center of cerebrum, functions through the pineal gland and is the highest divine consciousness.

There are three obstacles, granthis or physic knots in the body on the path of awakening of Kundalini. They represent levels of awareness while the power of Maya, ignorance and attachments are strong. One has to pass through these obstacles while awakening Kundalini. Bhramaganthi, the first ganth, is in the Muladhara area, implies attachment to physical pleasures, material objects, selfishness and ignorance. Vishnuganthi, the second one, in the Ahahata area, implies bondage to emotional attachment and also to people. Rudraganthi, the third one, is in the Ajna area and implies attachment to siddhis and physic phenomena of individuality.

The mind, Prana, Jiva and Kundalini move together in the upward ascent. The yogic practitioner will get help from within as he moves from Chakra to Chakra. A mysterious power, in the form of a mysterious voice, will guide him at every step. He should have perfect, unshakeable faith in the Divine Mother. It is She who guides the sadaka. It is She who takes Her child from Chakra to Chakra. She invisibly renders him all assistance. She pushes him up. Feel Her wide embrace. Feel Her Grace at every step. Speak to Her like a child. Open your heart freely to Her. Be simple and candid. Say unto Her "Mother Divine! I am Thine. Thou art my sole refuge and support. Protect me. Guide me. Have mercy for me." She will do everything for you. Without Her grace you cannot move an inch in the spiritual path.

If the devotee pierces the Muladhara, he has conquered the element, earth. Earth cannot affect him. If he has crossed the Swadisthana, he has conquered the element, water, and he is in touch with Bhurvarloka. If he has crossed the Manipura, he has conquered the element, fire. Fire cannot affect him. He is in touch with Swargaloka. If he has crossed

the Anahat Chakra, he has conquered the element, air. Air cannot affect him. He is in touch with Janahloka. If he has crossed the Ajna Chakra, he is in touch with Tapoloka. Then he enters the Satyaloka.

The aspirant who does vigorous sadhana for a long time with patience, perseverance and zeal, who sticks to his spiritual practices tenaciously, despite various sorts of obstacles in the path, who admits his faults and weaknesses and tries to remove them by suitable methods, will be able to awaken his Kundalini and will become a perfect Yogi.

Kundalini does not stay for a long in the Sahasrara, The duration of stay depends upon the purity, degree of sadhana, and inner spiritual strength of the yogic practitioner. Many students stay in the lower chakras only. They are so carried away by the maya of happiness that they get in the lower chakras and so do not attempt to reach further to Sahasrara on account of false satisfaction and contentment. The happiness at the lower chakras becomes an obstacle in their way of attaining the highest bliss of Sahasrara. But, upon reaching the Sahasrara, the yogic student should try his level best to prolong the stay there. Kundalini holds the abundant flow of ambrosia caused by Her union with Lord Shiva in the Sahasrara lotus. When She comes down She bathes the chakras with the nectar and gives them radiance.

Fearlessness, unruffled state of mind, dispassion, constant inner spiritual strength, discrimination, self-restraint, one-pointedness of mind, strong faith in the existence of Iswar, and devotion, are the signs that indicate that the Kundalini is awakened and that it has entered the Susumna after piercing the Muladhara Chakra. Steadiness of mind, steadiness of Asan, purity, strong yearning for liberation, charming personality are marks of one who's Kundalini is awakened.

The more the ascent in the Susumna and the more the spiritual experience, the more do these qualities and signs become marked and well pronounced.

Ultimately, Kundalini unites with Her Lord Parama Shiva at Sahasrara. Now Nirvikalpa Samadhi takes place. The devotee attains liberation and gets the highest knowledge and bliss. One should try to reach final or permanent abode, the Sahasrara. One should shun all Siddhis. Then only will one be able to proceed upwards to the goal.

Awakening of Kundalini transfers the person into another plane of being. Ordinary consciousness and transcendental stage cannot be maintained at the same time. The complete process of awakening takes a person through different stages. The indications of Kundalini awakening are:-

- During meditation one beholds Divine vision and hears God always.
- There is a throbbing sound in Muladhara; hairs stand on their roots.
- The breadth stops without any effort and one feels currents of Prana rising to Sahasrara.
- When one always repeat Goddess's name automatically, experience bliss, no thoughts of world affairs occur in the mind.
- When one's eyes are fixed during meditation on Trikuti and feel vibration of Prana inside One's body and electrical-like currents flow from bottom of the spinal cord and burning sensation in the Muladhara.
- When one's mind is balanced one has an inexhaustible energy for work and the body feels light.

- When one develops power of oration, compose sublime hymns, and poetry flows like a torrent and artistic perceptions occur.
- The appetite for food and sleep gradually decreases and mind becomes quieter.
- When Ida and Pingla flow simultaneously for a long time and Susumna begins to flow then the time for spiritual event has come. Both the nostrils start functioning for some period and it is a sure sign of Kundalini awakening.
- One feels detachment from normal emotions of life and feels nervous depression or even Vairagya. Sometimes terrible headache, high fever or baffling illness occur which of course remain for shorter periods.
- Sometimes one experiences insomnia and does not feel the state of awaking, sleeping and dreaming. One is happy about it and enjoys the same.
- Many aspirants have physic experiences, usually of fantastic nature-like, hallucination. Fear and terror do not necessarily refer to awakening of Kundalini.

Every experience has a tangible proof. If one becomes a philosopher, is able to give interesting lectures on philosophy and its effects on human life. Sometimes changes in one's physical body take place. Eyes become radiant because of the wisdom one gets. These various experiences which the devotee will pass through.

The worshipper should consult his Guru first and with the blessing and inspiration attempt awakening of Kundalini. Cherish utmost regard and confidence in the Guru. One should receive all the instruction on the day fixed by the Guru. He will be pleased to initiate one in the mantra and method as

to how the Kundalini can be awakened. This form of yoga in particular is associated with the tantras. It generally takes years from the commencement of the practice to lead the Shakti to the Sahasrara though in exceptional cases it may be done in a short time. At first She can only be led to a certain point and then gradually higher. One who has come to a particular centre can reach the same center more easily at the next attempt. But to go higher requires further effort. At each center a particular kind of bliss is experienced. Further it is very essential to have good health, will power and morality. It is said sometimes considerable pain, physical disorder or even disease is likely to follow while practising this yoga. The physical body of the aspirant should be able to withstand all the affects of these processes. One must control senses to be successful in his attempt.

In fact Kundalini is the static form of the creative energy in bodies, which is the source of all energies including Prana. Completed Yoga is the union of Her and Him in the body of the sadaka.

In other words Kundalini Shakti is that which when it moves to manifest itself appears as the universe. When it is at rest it in the form of static potential energy. This Shakti coiled round the supreme Shiva is called Maha-kundali (The great coiled power). When it is accomplished the individual Shakti (Kundalini) is united with the great cosmic Shakti and She with Shiva with whom She is essentially one.

Just as the atom consists of a static center round which moving forces revolve so in the human body Kundalini in the "Earth Chakra" is the static center (Kendra) round which She is the kinetic aspect as the forces of the body works. The whole body as Shakti is in ceaseless movement. Kundalini Shakti is the immobile support of all these operations. When

She is aroused and She moves upward this process is evolution. The process of downward movement of Kundalini is involution.

In fact the body is a vast store of power (Shakti). The object of Kundalini is to raise these various forms of power to their full expression. The center and root of all powers as Jiva is Kundalini Shakti. The center in which the quiescent consciousness is realized is the upper brain or Sahasrara where from at the time of death of devotee the prana escapes through the effuse called Bhramarandhra.

Kundalini Yoga is the physical and psychological method or practice by which ecstasy is obtained or in other words man's inner essence is discovered.

11. GODDESS TRIPURSUNDARI - THE MOTHER DIVINE

There are a number of myths, legends and ancient traditions available in the world, which indicate, female in various forms as the object of worship. According to the archeologists and the historians the range of the cult of the Mother Goddess at one time extended without break from Indus to Nile. Worship of the Goddess in its completeness is one of the oldest and the widespread system of devotion in some parts of the world even today. This is an ancient cult and eventually given a high status throughout the cultural histories of the world. It was accepted beyond doubt that behind this universe there is a great force of what is called the Mother heart - love, compassion and protection for all.

It is seen that the blending of Pre-Vedic Mother cult and Vedic father cult with tantric philosophy of tantric cult enriched the Hindu religion in all its aspects. In no country worship of Divine Mother is so deep-rooted and universal as in India where Shiva-Shakti cult developed into what is called the Shakti cult and spread through the length and breadth of India. The cult got appeal in the minds of the people hence developed and got preserved in full form. In course of time, this formed the basis of later Shaktism. The Mother Divine - Tripursundari, the Creator, Preservor and Destroyer, is worshipped under varied names, manifestations and following different rituals.

The arrival of Islam and the tendency of destroying the images of Gods in the temples by some of the muslim

rulers made more or less religious pursuit unsafe for the Hindus in North India. This made some of the Brahmins of north to migrate south of Vindyans. They took along with them many religious pursuits, which included Shaktism. With the passage of time, this led to the synthesis of original Tamil culture, which had continuity, stability of its own, and Aryan culture. The Shakti cult is very prevalent there and Goddess Tripursundari is worshipped in every house. There the Goddess is worshipped as an embodiment of all beauty - Sri Lalita Devi. She is the Goddess of wisdom, love, protection and condensed beauty of the entire three worlds. In Shakti Peethas of the Medieval and later periods Sri Yantra engraved on metallic plate were the objects of puja. Even in the present day temples Sri Yantra is worshipped. In Western India, Shakti cult flourished and its followers worshipped the Mother Shakti, called by different names and forms, conceived as creator of all powers. Remnants of ancient temples and archeological sites found in different parts of Western India point out to the sadhna of Shakti. Some temple sites have been dated to Gupta Period as 320 to 600 A.D. In Rajasthan, some temples around Bundi, the tantric scripture of rare value (of Shiva coiled up in its cosmic form) have been found. Also remnants of Shakti temples with sculptures of tantric nature delineated on the same principles as Sri Chakra, the ruling Deity Sri Lalita, are available even now. 18th century paintings of Goddess are also indicative of Shakti worship. There are many Shakti Peethas found in the different parts of Rajasthan, Gujarat and Maharashtra which indicate how much popular was the worship of Goddess Tripursundari. In northern region, Kashmir, earlier was the land of rishis where tantric doctrine practice was widely followed and there have been innumerable number of authorities on Shakti cult. They

not only practiced the elaborate forms and the rituals connected with the doctrine of Shakti worship but also gave a profound philosophical basis to the universal faith and practice. All the Hindus there worship Mother Tripursundari and Maha Rajna. In Punjab, Himachal Pradesh, Uttranchal and Uttar Pradesh Shakti worship is every prevalent. In earlier periods Shakti Sataphinas of prominence built still exist in some places in these states. Pahari paintings of early 18th century depicting Goddess Shakti are also indicative of the same. In Uttar Pradesh, Varanasi is the oldest and the main center of activity of tantric worship in India, which has influenced religious-minded people. Sometimes immortal saints and sages have come here to nurture and cultivate concept of God as the Mother Shakti. At Tirva village in Farrukabad district, in an ancient Annapurana temple, Sri Yantra drawn on a marble slab is placed on a pedestal. In the center of the yantra stands an icon of the Goddess with Her four hands holding Pasha, Ankusha, Danusha and Bana. Near Vindhyavasini village a Sri Yantra was found in a small temple. There are many other ancient temples of Goddess Shakti found in Uttar Pradesh. In Eastern India, it is believed that the tantric form of Hinduism developed and witnessed tremendous growth especially in Assam. Saivism, mixed with varying forms of tantric rituals attained importance and somewhere between 200-500 A.D., probably Shakti cult developed in its full form and the Goddess Kamakhaya, a manifestation of Divine Shakti Tripursundari, is worshipped. The highest expression of Indian mysticism was witnessed in Assam in this early period. There are a number of ancient temples where the presiding deity is Ardhavarishwaria, whose worship is conducted according to tantric rituals. In Bengal, tantric worship has become equally popular with variation

and the Goddess Kali - another manifestation of Goddess Tripursundari as the main Shakti is worshipped. Bihar is also regarded as a very important center of tantric cult and attracts tantrikas from different parts of India.

In fact it is a well-accepted fact that energy is a physical form of matter and this energy is the manifestation of Goddess Tripursundari - the Shakti power and is masculine and feminine of the same reality. In other words the world is the manifestation of Supreme Shakti and Shiva.

In India everywhere the concept of Shakti cult has influenced the religious-minded people and nurtured since time immemorable by the great saints and sages. Mother Goddess has been taken as Para Shakti - the supreme energy, Cit Shakti - consciousness and Adya Shakti - Primordial Shakti. Great saints and sages have cultivated Her unique manifestation. The ultimate reality is taken as the female Goddess. She creates this world from within Herself, protects it and finally destroys to start again. The philosophy behind all this myth is the truth that the energy of consciousness is the ultimate reality behind the universe. Shakti is taken as pleasing than all the pleasant things supreme, beyond the high and the great knowledge and is superior to heaven - which lies at the feet of Divine Mother. She centers on the ultimate reality Shakti cult in the form of compassion, love and protection, which is associated with the idea of Mother. She is older than Bhrama, Rudra, and Vishnu and is Goddess of wisdom. The three Vedas, three fires, three energies, three worlds and whatever in this world is three-fold belongs to Her. She is triple natured because She has the nature of Shiva, Shakti and Atman. She has the three forms, the physical, the subtle and the supreme formless and infinite.

It is Shiva or Shakti or Shiva-Shakti and is of the nature of pure consciousness. Shakti is the power of Shiva conceived as his spouse and as the Mother of the universe. In fact God is regarded under the twin aspect one called the Shiva, the static aspect of consciousness and the other the divine spouse called Shakti, the kinetic aspect of the same. Shakti cannot exist without Shiva and without Shakti Shiva has no existence. The relationship between Shiva and Shakti is like that of fire and it's burning. They are two in one or one in two. The word Shakti is grammatically feminine - the divine Mother. It symbolizes the gentler qualities of nature and mind. The Shakti is portrayed as causing the creation, maintenance, and dissolution of the universe.

Thus the Great Shakti, Tripursundari is the Supreme Mother and will remain the Supreme Mother for all Hindus. Ultimate reality is one and will remain one. It is Shiva and Shakti or Shiva-Shakti. She is inseparable from Shiva.

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APPENDIX - I

ANAND LAHIRI - THE WAVE OF BLISS*

1

शिवः शक्त्या युक्तो यदि भवति शक्तः प्रमवित्तुं
न चेदेवं देवो न खलु कुशलः स्पन्दितु-मपि।
अतस्त्वा-माराध्यां हरि-हर-विरिञ्चादिभिरपि
प्रणन्तुं स्तोतुं वा कथ-मकृतपुण्यः प्रभवति।।

United with His Shakti has Shiva His sways,
Bereft of Her, the Deva cannot even stir;
With Hari, Hara and Virinchi serving Her
How then can I, unworthy, worship Thee or praise?

2

तनीयांसं पांसुं तव चरण-पङ्केरुह-भवं
विरिंचिः संचिन्वन् विरचयति लोका-नविकलम्।
वहत्येनं शौरिः कथमपि सहस्रेण शिरसां
हरः संक्षुद्यैनं भजति भसितोद्धूलन-विधिम्।।

A tiny speck of dust from off Thy lotus-feet
Virinchi took and thus creates world's countless moulds;
The thousand-headed Shauri, carrying them, upholds,
Hara incinerates and smears Himself with it.

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* A poetic rendering in English by Boris Sacharow. Courtsey The Divine Life Society, Sivanandanagar, Uttaranchal

3

अविद्याना-मन्त-स्तिमिर-मिहिर-द्वीप-नगरी
जडानां चैतन्य-स्तबक-मकरन्द-स्रुतिझरी।
दरिद्राणां चिन्तामणिगुणनिका जन्मजलधौ
निमग्नानां दंष्ट्रा मुररिपु-वराहस्य भवति।।

Thou art for the unwise like sun dispelling dusk,
Thy luster is honey-stream of Chaitanya for them.
For wretched the rosary of Chintamani gem,
For sunk mid-stream of births a Muraripu's tusk.

4

त्वदन्यः पाणिभ्या-मभयवरदो दैवतगणः
त्वमेका नैवासि प्रकटित-वराभीत्यभिनया।
भयात् त्रातुं दातुं फलमपि च वांछासमधिकं
शरण्ये लोकानां तव हि चरणावेव निपुणौ।।

Unlike to Thee, O World-defence! The Devas score
Dispel our fears and grant their blessings hands-bestown.
But, Mother, with Thy lotus-feet Thou can alone
Proctect and grant more precious gifts, than craved for.

5

हरिस्त्वामाराध्य प्रणत-जन-सौभाग्य-जननीं
पुरा नारी भूत्वा पुररिपुमपि क्षोभ-मनयत्।
स्मरोऽपि त्वां नत्वा रतिनयन-लेह्येन वपुषा
मुनीनामप्यन्तः प्रभवति हि मोहाय महताम्।।

Once Hari, serving Thee, O servants' Blessing Source!
Assuming female form stirred Puraripu's mind.
As Rathi-pleasing shape of Smara was to bind
Great sages through the spell of worshipping Thy force.

6

धनुः पौष्पं मौर्वी मधुकरमयी पञ्च विशिखाः
वसन्तः सामन्तो मलयमरु-दायोधन-रथः।
तथाप्येकः सर्वं हिमगिरिसुते कामपि कृपां
अपांगात्ते लब्ध्वा जगदिद-मनङ्गो विजयते।।

O Snowy Mountain's Child! The limbless Kama thus,
His arrows five, His floral bow with string of bees,
And Spring war-charioteer on soft Malaya breeze
The gentle side-glance caught - and conquers universe.

7

क्वणत्कांची-दामा करिकलभ-कुंभ-स्तन-नता
परिक्षीणा मध्ये परिणत-शरच्चन्द्र-वदना।
धनु-र्बाणान् पाशं सृणिमपि दधाना करतलैः
पुरस्ता-दास्तां नः पुरमथितु-राहो-पुरुषिका।।

With tingling bells around Her slender waist, a spear
To goad, a noose, a bow and arrows in Her hands.
With rounded breasts like temples of young elephants,
Resplendent like the moon, may Shiva's Pride appear!

8

सुधासिन्धो-र्मध्ये सुरविटपि-वाटी-परिवृते
मणिद्वीपे नीपोपवनवति चिन्तामणि-गृहे।
शिवाकारे मञ्चे परमशिव-पर्यङ्कनिलयां
भजन्ति त्वां धन्याः कतिचन चिदानन्द-लहरीम्।।

Happy the few who serve Thee, Chid-Ananda-Wave,
On isle of gems, amidst the nectar seas,
In Nipa-groves, surrounded with celestial trees,
Thou liest on Parama Shiva, Thy couch Shiva's grave.

9

महीं मूलाधारे कमपि मणिपूरे हुतवहं
स्थितं स्वाधिष्ठाने हृदि मरुत-माकाश-मुपरि।
मनोऽपि भ्रूमध्ये सकलमपि भित्वा कुलपथं
सहस्रारे पद्मे सह रहसि पत्या विहरसे।।

Earth pierced in Muladhar, in Swadhishtan the fire,
In Manipur the water, Wind in heart, above
Akash, and Mind in brows, Thou secretly dost love
The Lord in Sahasrar - The Kula way entire.

10

सुधाधारासारै-श्चरणयुगलान्त-र्विगलितैः
प्रपंचं सिञ्चन्ती पुनरपि रसाम्नाय-महसः।
अवाप्य स्वां भूमि भुजग-निभ-मध्युष्ट-वलयं
स्वमात्मानं कृत्वा स्वपिषि कुलकुण्डे कुहरिणि।।

From off two lotus-feet there floods the nectar rain,
Besprinkling Chakras all, giving them radiance,
Reaching Thine earthly cave and taking shape at once
The serpent-like, Thou sleepest in Kulakund again.

11

चतुर्भिः श्रीकण्ठैः शिवयुवतिभिः पञ्चभिरपि
प्रभिन्नाभिः शंभोर्नवभिरपि मूलप्रकृतिभिः।
चतुश्चत्वारिंशद्-वसुदल-कलाश्र-त्रिवलय-
त्रिरेखाभिः सार्धं तव शरणकोणाः परिणताः।।

With four Shrikanthas and five Shiva-yuvatis,
Shambu's nine principles, two lotuses combined
Within three circles three-and forty angles, lined
Threefold -the cornered shape wherein Thy Presence is.

12

त्वदीयं सौन्दर्य तुहिनगिरिकन्ये तुलयितुं
कवीन्द्राः कल्पन्ते कथमपि विरिञ्चि-प्रभृतयः।
यदालोकौत्सुक्यादमरललना यान्ति मनसा
तपोभि-र्दुष्प्रापामपि गिरिश-सायुज्य-पदवीम्।।

O Snowy Mountain's Child! Great Devas scarely may
Fancy Thy Beauty. Yet for them who meditate
And glance at Thine eternal Charm, there is the state
Of Union with the Lord, ungained by austere way.

13

नरं वर्षीयांसं नयनविरसं नर्मसु जडं
तवापांगालोके पतित-मनुधावन्ति शतशः।
गलद्वेणीबन्धाः कुचकलश-विस्रस्त-सिचया
हटात् त्रुट्यत्काञ्च्यो विगलित-दुकूला युवतयः।।

If but a side-glace on a man Thine eyes would cast
Decrepit, blind, uncapable of lovely jests
Young women, all their garments slipping of their breasts,
Would with unloosened hair in hundreds follow fast!

14

क्षितौ षट्पञ्चाशद्-द्विसमधिक-पञ्चाश-दुदके
हुताशे द्वाषष्टि-श्चतुरधिक-पञ्चाश-दनिले ।
दिवि द्विःषट्त्रिंशन्-मनसि च चतुःषष्टिरिति ये
मयूखा-स्तेषा-मप्युपरि तव पादांबुज-युगम् ।।

Fifty two water rays and fifty six of earth,
And sixty two of fire, and fifty four of wind,
And seventy two of heaven, sixty four of mind,
But Thy two lotus-feet are above all them worth!

15

शरज्जयोत्स्ना-शुद्धां शशियुत-जटाजूट-मकुटां
वर-त्रास-त्राण-स्फटिकघुटिका-पुस्तक-कराम् ।
सकृन्न त्वा नत्वा कथमिव सतां सन्निदधते
मधु-क्षीर-द्राक्षा-मधुरिम-धुरीणाः फणितयः ।।

Not having worshipped Thee, moon-crowned, with matted hair,
White as the autumn moon, with book and crystals, then
With giving, sheltering hands, how can the words of men
Excel in grape-and-milk-and-honey's sweetness fair!

16

कवीन्द्राणां चेतः-कमलवन बालातप-रुचि
भजन्ते ये सन्तः कतिचिदरुणामेव भवतीम्।
विरिञ्चि-प्रेयस्या-स्तरुणतर-श्रृङ्गारलहरी-
गभीराभि-र्वाग्भिर्विदधति सतां रञ्जनममी।।

The wise men worship Thee resplendent like the morn
Of ruddy sun that rises in the lotus-grove
Of the great poet's hearts, their words delight and move
With tender passion waves, of Brahma's dearest born.

17

सवित्रीभि-र्वाचां शशि-मणि-शिला-भङ्ग-रुचिभि-
र्वशिन्याद्याभि-स्त्वां सह जननि संचिन्तयति यः।
स कर्ता काव्यानां भवति महतां भङ्गिरुचिभि-
र्वचोभि-र्वाग्देवी-वदन-कमलामोद-मधुरैः।।

Thinking of Thee with Vashini among the eight
Eloquence-givers, brilliant like the moonstone chips,
O Mother! With words as sweet as lotus lips
Of Saraswati, men become all poets great.

18

तनुच्छायाभिस्ते तरुण-तरणि-श्रीसरणिभि-
र्दिवं सर्वा-मुर्वी-मरुणिमनि मग्नां स्मरति यः।
भवन्त्यस्य त्रस्य-द्वनहरिण-शालीन-नयनाः
सहोर्वश्या वश्याः कति कति न गीर्वाण-गणिकाः।।

For them who in their minds let heaven and earth appear
In beauty of Thy forms like unto ruddy pearls
Are not obedient choirs of the Urwashi girls
With trembling timid eyes like those of forest deers.

19

मुखं बिन्दुं कृत्वा कुचयुगमध-स्तस्य तदधो
हरार्ध ध्यायेद्यो हरमहिषि ते मन्मथकलाम्।
स सद्यः संक्षोभं नयति वनिता इत्यतिलघु
त्रिलोकीमप्याशु भ्रमयति रवीन्दु-स्तनयुगाम्।।

O Queen of Hara! Thy who see Thy Binduface
Thy breasts - the Hari Hara, and Thy womb below
Enravish women's hearts so easily and - lo!
(World's breasts are sun and moon), they roam the three world's space.

20

किरन्ती-मङ्गेभ्यः किरण-निकुरुम्बामृतरसं
हृदि त्वा-माधत्ते हिमकरशिला-मूर्तिमिव यः।
स सर्पाणां दर्पं शमयति शकुन्ताधिप इव
ज्वरप्लुष्टान् दृष्ट्या सुखयति सुधाधार-सिरया।।

Who in His heart sees Thee as Himalaya Chain,
Diffusing nectar rays from body's every side.
Like unto king of birds can tame the serpent's pride,
His nectar-shedding look assuages fever pain.

21

तटिल्लेखा-तन्वीं तपन-शशि-वैश्वानर-मयीं
निषण्णां षण्णामप्युपरि कमलानां तव कलाम्।
महापद्मटव्यां मृदित-मलमायेन मनसा
महान्तः पश्यन्तो दधति परमाह्लाद-लहरीम्।।

The great perceive Thy part, as subtle as lightning-flash,
Above the six, in the Great Flower's grove, its spot,
Its form Sun, Moon and Fire - with disillusioned thought
Into the wave of Joy Supreme they softly dash.

22

भवानि त्वं दासे मयि वितर दृष्टिं सकरुणां
इति स्तोतुं वाञ्छन् कथयति भवानि त्वमिति यः।
तदैव त्वं तस्मै दिशसि निजसायुज्य-पदवीं
मुकुन्द-ब्रह्मेन्द्र-स्फुट-मुकुट-नीराजितपदाम्।।

O Bhavani! Do Thou compassionately glance
Upon myself, Thy servant, "Who will pray" do Thou,
O Bhavani! To them Thou verily dost show
The union with Thyself, Gods' crown of brilliance.

23

त्वया हृत्वा वामं वपु-रपरितृप्तेन मनसा
शरीरार्ध शंभो-रपरमपि शङ्के हृतमभूत्।
यदेतत् त्वद्रूपं सकलमरुणाभं त्रिनयनं
कुचाभ्यामानम्रं कुटिल-शशिचूडालमकुटम्।।

The left half of the Sambhu's body Thou has got
And yet Thy mind, methinks, is still dissatisfied
And taking other part, with weighing breasts, three eyed,
Crowned with the crescent moon, red flaring Thou art thought.

24

जगत्सूते धाता हरिरवति रुद्रः क्षपयते
तिरस्कुर्व-न्नेतत् स्वमपि वपु-रीश-स्तिरयति।
सदा पूर्वः तदिद-मनुगृह्णाति च शिव-
स्तवाज्ञा-मालम्ब्य क्षणचलितयो-र्भ्रलतिकयोः।।

At Thy command, directed by Thine eye-lid blinks
Bhrama creates, Hari preserves, Rudra destroys,
Isha maintains His body's immovable poise,
And Sadasiva reabsorbs all worldly things.

25

त्रयाणां देवानां त्रिगुण-जनितानां तव शिवे
भवेत् पूजा पूजा तव चरणयो-र्या विरचिता।
तथा हि त्वत्पादोद्वहन-मणिपीठस्य निकटे
स्थिता ह्येते शश्वन्मुकुलित-करोत्तंस-मकुटाः।।

O Spouse of Shiva! Worship of Thy lotus-feet
Is worship of three Devas of three gunas born,
As they, whose hands are folded and whom crowns adorn,
Are ever, at Thy jewelled foot-stool of Thy seat.

26

विरिञ्चिः पञ्चत्वं व्रजति हरिराप्नोति विरतिं
विनाशं कीनाशो भजति धनदो याति निधनम्।
वितन्द्री माहेन्द्री विततिरपि संमीलित-दृशा
महासंहारेऽस्मिन् विहरति सति त्वत्पति-रसौ।।

O Chaste One! Of the five, Virinchi, Hari stride
To Death, so goes the Death-God, so Wealth-giver goes,
And all the wakeful eyes of the great Indra close ......
Thy Spouse alone exists at the Great Peril's tide!

27

जपो जल्पः शिल्पं सकलमपि मुद्राविरचना
गतिः प्रादक्षिण्य-क्रमण-मशनाद्याहुति-विधिः।
प्रणामः संवेशः सुखमखिल-मात्मार्पण-दृशा
सपर्या-पर्याय-स्तव भवतु यन्मे विलसितम्।।

Let all my idle talks be Japa-sound divine
All gesture be Mudra, all steps around Thy seat,
All lying down Pranam, all Homa what I eat,
All joy for the Supreme, for Thee all acts of mine!

28

सुधामप्यास्वाद्य प्रति-भय-जरामृत्यु-हरिणीं
विपद्यन्ते विश्वे विधि-शतमखाद्या दिविषदः।
करालं यत् क्ष्वेलं कबलितवतः कालकलना
न शम्भोस्तन्मूलं तव जननि ताटङ्क-महिमा।।

The heaven-seated Gods, who drank the nectar wine
Against fear, age and death, did hundreds of all rites,
All die. But Shambhu drank the poison, yet abides,
O Mother! Through the greatness of Thine ear drop's sign!

29

किरीटं वैरिञ्चं परिहर पुरः कैटभभिदः
कठोरे कोटीरे स्खलसि जहि जंभारि-मकुटम्।
प्रणम्रष्वेतेषु प्रसभ-मुपयातस्य भवनं
भवस्याभ्युत्थाने तव परिजनोक्ति-विंजयते।।

When Bhava suddenly appears in Thine abode,
"Avoid Virinchi's crown and Indra's diadem
Kaitabha's slayer's hard crown, lest Thou stumblest on them!"
Thou shouting servants warn Thee of each bowed God.

30

स्वदेहोद्भूताभि-र्घृणिभि-रणिमाद्याभि-रभितो
निषेव्ये नित्ये त्वा-महमिति सदा भावयति यः।
किमाश्चर्यं तस्य त्रिनयन-समृद्धि तृणयतो
महासंवर्ताग्नि-विरचयति नीराजन-विधिम्।।

O Goddess, the great flames of cosmic dissolution
offered as deep aradhana by the one who worships you
attains glories far above even those of Shiva.

31

चतुःषष्ट्या तन्त्रैः सकल-मतिसन्धाय भुवनं
स्थितस्तत्तत्-सिद्धि-प्रसव-परतन्त्रैः पशुपतिः।
पुनस्त्व-न्निर्वन्धा-दखिल-पुरुषार्थैक-घटना-
स्वतन्त्रं ते तन्त्रं क्षितितल-मवातीतर-दिदम्।।

Through four-and-sixty Tantras, skilled in each of these,
The Lord of Pashus all the world hath known;
Again, on Thine insistence, brought Thy Tantra down
To earth, with all men's alms, and which Swarantra is.

32

शिवः शक्तिः कामः क्षिति-रथ रविः शीतकिरणः
स्मरो हंसः शक्रस्तदनु च परा-मार-हरयः।
अमी हृल्लेखाभि-स्तिसृभि-रवसानेषु घटिता
भजन्ते वर्णास्ते तव जननि नामावयवताम्।।

O Mother! Shiva, Shakti, Kama, Kshiti - those
With Ravi, Shitakirana, Smara again Hamsa,
Shakra; with Para, Mara, hari, then
(Hring) ending each of three, Thy name and form disclose.

33

स्मरं योनिं लक्ष्मी त्रितय-मिद-मादौ तव मनो-
र्निधायैके नित्ये निरवधि-महाभोग-रसिकाः।
भजन्ति त्वां चिन्तामणि-गुणनिबद्धाक्ष-वलयाः
शिवाग्नौ जुह्वन्तः सुरभिघृत-धाराहुति-शतैः।।

With 'Smara', 'Yoni', 'Lakshmi' at the triple set
Of Mantra Thine, O Deathless One! Some who desire
Great joy and freedom, pouring ghee on Shiva's fire,
Chanting Thy name, in word as Chit absorption get.

34

शरीरं त्वं शंभोः शशि-मिहिर-वक्षोरुह-युगं
त्वात्मानं मन्ये भगवति नवात्मान-मनधम्।
अतः शेषः शेषीत्यय-मुभय-साधारणतया
स्थितः संबन्धो वां समरस-परानन्द-परयोः।।

The Shambu's body, with two breasts as moon and sun,
Art Thou, O Source Divine! I think pervading all
In nature common to Ye both as Part and Whole
Same Lordship and same Bliss Supreme O Stainless One!

35

मनस्त्वं व्योम त्वं मरुदसि मरुत्सारथि-रसि
त्वमाप-स्त्वं भूमि-स्त्वयि परिणतायां न हि परम्।
त्वमेव स्वात्मानं परिणमयितुं विश्व-वपुषा
चिदानन्दाकारं शिवयुवति-भावेन बिभृषे।।

Thou art Mind, Ether, Wind, Fire, Water, Earthly space,
O Youthful Shiva's Spouse! There is no greater thing
Beyond Thyself! Thou dost through worldly swing
In all these shapes reveal Thy Cid-Ananda face.

36

तवाज्ञाचक्रस्थं तपन-शशि-कोटि-द्युतिधरं
परं शंभुं वन्दे परिमिलित-पार्श्व परचिता।
यमाराध्यन् भक्त्या रवि-शशि-शुचीना-मविषये
निरालोकेऽलोके निवसति हि भालोक-भुवने।।

I praise the Shiva's form in Muladhara worn,
Skilled in great dances of nine feelings, His Consort,
Engaged in dancing. To display their mutual sport,
This world, O Father-Mother! Was of mercy born.

37

विशुद्धौ ते शुद्धस्फटिक-विशदं व्योमजनकं
शिवं सेवे देवीमपि शिवसमान-व्यवसिताम्।
ययोः कान्त्या यान्त्याः शशिकिरण-सारूप्यसरणेः
विधूतान्त-र्ध्वान्ता विलसति चकोरीव जगती।।

And Him in Swadishthan, Who fiery body took,
And ever dwells with His great Samya I praise,
And when He burns the worlds with wrath of mighty gaze,
Thou, Mother, dost assuage by mercy-moistened look.

38

समुन्मीलत् संवित्कमल-मकरन्दैक-रसिकं
भजे हंसद्वन्द्वं किमपि महतां मानसचरम्।
यदालापा-दष्टावश-गुणित-विद्यापरिणति-
यदादत्ते दोषाद् गुण-मखिल-मद्भ्यः पय इव।।

I worship dark-blue Vishnu's lightning cloud adorned
By darkened piercing Shakti, jewelled as lightning flash,
In Manipur He dwells and let His mercy dash
Upon three worlds that are by sun of Hara burnt.

39

तव स्वाधिष्ठाने हुतवह-मधिष्ठाय निरतं
तमीडे संवर्त जननि महतीं तां च समयाम्।
यदालोके लोकान् दहति महति क्रोध-कलिते
दयार्द्रा या दृष्टिः शिशिर-मुपचारं रचयति।।

I worship Ham-Sa pair that dwells in Anahat,
In minds of the great men, who wisdom honey sip,
They part all good from evil, like milk from water drip,
And eighteen Vidyas get, who mediate on that.

40

तटित्वन्तं शक्त्या तिमिर-परिपन्थि-स्फुरणया
स्फुर-न्नानारत्नाभरण-परिणद्धेन्द्र-धनुषम् ।
तव श्यामं मेघं कमपि मणिपूरैक-शरणं
निषेवे वर्षन्तं हरमिहिर-तप्तं त्रिभुवनम् ।।

I worship Shiva's form, ethereal, crystal clear,
The Devi, One with Him, Who in Vishuddha stays.
They pierce world's inner dark like unto moonlight rays
And like Chakori bird the worlds in joy appear.

41

तवाधारे मूले सह समयया लास्यपरया
नवात्मानं मन्ये नवरस-महाताण्डव-नटम् ।
उभाभ्या-मेताभ्यां-मुदय-विधि-मुद्दिश्य दयया
सनाथाभ्यां जज्ञे जनकजननीमत् जगदिदम् ।।

I worship Para Shambu in Thine Ajna place,
Lustrous like myriad suns and moons, with Chit Supreme.
To please Him, all the world with love should worship Him,
Above Sun, Moon and Fire, within the shining Space.

APPENDIX - II

SAUNDARYA LAHIRI – THE WAVE OF BEAUTY*

In the remaining 59 verses out of the total of 100, the enthralling forms of Mother Tripursundari, part by part from head to feet is given for enhancing the devotional fervour of those who cannot realize Her in the heart.

42

गतै-र्माणिक्यत्वं गगनमणिभिः सान्द्रघटितं
किरीटं ते हैमं हिमगिरिसुते कीर्तयति यः।
स नीडेयच्छाया-च्छुरण-शबलं चन्द्र-शकलं
धनुः शैनासीरं किमिति न निबध्नाति धिषणाम्।।

O Daughter of snow capped mountain, Thy crown of gold densely studded,
with gems of different colours constituted of twelve suns,
On seeing the variegated hues because of different lustres
Give the impression that the crown is the bow of Indra.

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* General meaning of verses in English.

43

धुनोतु ध्वान्तं न-स्तुलित-दलितेन्दीवर-वनं
घनस्निग्ध-श्लक्ष्णं चिकुर-निकुरुंबं तव शिवे।
यदीयं सौरभ्यं सहज-मुपलब्धुं सुमनसो
वसन्त्यस्मिन् मन्ये बलमथन-वाटी-विटपिनाम्।।

O wife of Shiva may Thy plaited hair soft, shining and silky resembling full-blown blue lilies remove our ignorance from our hearts.
Presumed that the flowers from the Indra's garden have taken abode in Devi's locks to take more fragrance from the same.

44

तनोतु क्षेमं न-स्तव-वदनसौन्दर्यलहरी
परीवाहस्रोतः-सरणिरिव सीमन्तसरणिः।
वहन्ती सिन्दूरं प्रबलकबरी-भार-तिमिर-
द्विषां बृन्दै-र्बन्दीकृतमिव नवीनार्क-किरणम्।।

May the parting line of the hair over the forehead
which marks the overflowing flood of beauty of the face
and the vermilion stick which resembles a beam of the
newly rising sun
enhance our welfare and be blessed.

45

अरालैः स्वाभाव्या-दलिकलभ-सश्रीभि-रलकैः
परीतं ते वक्त्रं परिहसित पङ्केरुहरुचितम्।
दरस्मेरे यस्मिन् दशनरुचि-किञ्जल्क-रुचिरे
सुगन्धौ माद्यन्ति स्मरदहन-चक्षु-र्मधुलिहः।।

Your face surrounded by small curly hair resembling swarms of young bees
excel in beauty and radiance of the lotus. The bee like eyes and brilliance of teeth attract the eyes of Shiva who is famous as destroyer of Kama Deva.

46

ललाटं लावण्य-द्युति-विमल-माभाति तव यत्
द्वितीयं तन्मन्ये मकुटघटितं चन्द्रशकलम्।
विपर्यास-न्यासा-दुभयमपि संभूय च मिथः
सुधालेपस्यूतिः परिणमति राका-हिमकरः।।

Thy forehead, which shines with radiance of its own beauty, looks like second crescent moon placed to Your crown invertedly and by putting together look like full moon with nectar dripping.

47

भ्रवौ भुग्ने किंचिद् भुवन-भय-भङ्ग-व्यसनिनि
त्वदीये नेत्राभ्यां मधुकर-रुचिभ्यां घृतगुणम्।
धनु-र्मन्ये सव्येतरकर-गृहीतं रतिपतेः
प्रकोष्ठे मुष्टौ च स्थगयति निगूढान्तर-मुमे।।

O Uma ever ready to reduce the suffering of the world, The two slightly knit eyebrows form the bow of Kama Deva held in His left hand with the middle part hidden by nasal ridge as if fore arm and the fingers of Kama Deva.

48

अहः सूते सव्यं तव नयन-मर्कात्मकतया
त्रियामां वामं ते सृजति रजनीनायकतया।
तृतीया ते दृष्टि-र्दरदलित-हेमाम्बुज-रुचिः
समाधत्ते सन्ध्यां दिवस-निशयो-रन्तरचरीम्।।

The right eye resemble the form of sun suggests the daytime while left eye resemble the form of moon suggest the nighttime. The third eye resembles blossomed golden lotus slightly bloom suggest twilight time.

49

विशाला कल्याणी स्फुटरुचि-रयोध्या कुवलयैः
कृपाधाराधारा किमपि मधुराऽऽभोगवतिका।
अवन्ती दृष्टिस्ते बहुनगर-विस्तार-विजया
ध्रुवं तत्तन्नाम-व्यवहरण-योग्या विजयते।।

The glances of Thy eyes which are wide and auspicious dazzling, and shedding a continuous flow of grace, sweet kindness and offering protection to the world surpassing the great ancient cities
whose names are similar to the words used.

50

कवीनां सन्दर्भ-स्तबक-मकरन्दैक-रसिकं
कटाक्ष-व्याक्षेप-भ्रमरकलभौ कर्णयुगलम्।
अमुञ्चन्तौ दृष्ट्वा तव नवरसास्वाद-तरलौ
असूया-संसर्गा-दलिकनयनं किञ्चिदरुणम्।।

The two bee-like eyes eager to swallow nine Rasa are inseparable from ears (on account of their proximity),
which are delighted to suck the honey of bunch of flowers of nine poetic sentiments. The third eye seeing this fortune of the two eyes look red out of jealousy.

51

शिवे श्रृङ्गारार्द्रा तदितरजने कुत्सनपरा
सरोषा गङ्गायां गिरिशचरिते विस्मयवती।
हराहिभ्यो भीता सरसिरुह-सौभाग्य-जननी
सखीषु स्मेरा ते मयि जननि दृष्टिः सकरुणा।।

O Mother, Thy look towards Shiva is full of love, hatred towards others, dislike towards Ganga, full of wonder at the hearing of great deeds of Shiva, surprise on account of snakes as ornaments of Shiva with love towards Thy comrades. Besides looking with all the compassion and full of grace towards me.

52

गते कर्णाभ्यर्ण गरुत इव पक्ष्माणि दधती
पुरां भेत्तु-श्चित्तप्रशम-रस-विद्रावण-फले।
इमे नेत्रे गोत्राधरपति-कुलोत्तंस-कलिके
तवाकर्णाकृष्ट-स्मरशर-विलासं कलयतः।।

O Thou the flower bud placed on the summit of the mountain kings dynasty. The two eyes of yours with featherlike eyelashes, reaching Thy ears causing disturbance to the peace of mind of Shiva look like arrow of God of Love drawn up to the ear.

53

विभक्त-त्रैवर्ण्यं व्यतिकरित-लोलाञ्जनतया
विभाति त्वन्नेत्र-त्रितय-मिद-मीशानदयिते ।
पुनः स्रष्टुं देवान् द्रुहिण-हरि-रुद्रानुपरतान्
रजः सत्त्वं बिभ्रत् तम इति गुणानां त्रयमिव ।।

O Wife of Shiva, the three colours - red, white and black of Your eyes shines out due to the black of eyewash with white and reddish colours. The hue of these colours look as if representing the three qualities - Rajas, Sattva and Tamas, Create again the deities Bhrama, Vishnu and Rudra after their dissolution during Pralaya.

54

पवित्रीकर्तुं नः पशुपति-पराधीन-हृदये
दयामित्रै-र्नेत्रै-ररुण-धवल-श्याम-रुचिभिः ।
नदः शोणो गङ्गा तपनतनयेति ध्रुवममुं
त्रयाणां तीर्थाना-मुपनयसि संभेद-मनघम् ।।

O Mother ever devotee of Shiva with Your bright and merciful eyes having red, white and black colours have created three Sona, Ganga and Yamuna sacred rivers for us to wash our sins.

55

निमेषोन्मेषाभ्यां प्रलयमुदयं याति जगती
त्वेत्याहुः सन्तो धरणिधर-राजन्यतनये।
त्वदुन्मेषाज्जातं जगदिद-मशेषं प्रलयतः
परित्रातुं शङ्के परिहृत-निमेषा-स्तव दृशः।।

O Daughter of king of mountain, the sages say that the universe is either dissoluted or created by the closing or opening of Your eyes. In order to protect this universe You ever keep Your eyes open.

56

तवापर्णे कर्णे जपनयन-पैशुन्य-चकिता
निलीयन्ते तोये नियत-मनिमेषाः शफरिकाः।
इयं च श्री-र्बद्धच्छद-पुटकवाटं कुवलयं
जहाति प्रत्यूषे निशि च विघटय्य प्रविशति।।

O Devi, the open eyed female fishes hide themselves under water afraid of Your eyes because They carry stories against them to Your ears. The Goddess of beauty leaves the blue lily at day-break when its petals close and enter again at nighttime when petals open.

57

दृशा द्राघीयस्या दरदलित-नीलोत्पल-रुचा
दवीयांसं दीनं स्नपय कृपया मामपि शिवे।
अनेनायं धन्यो भवति न च ते हानिरियता
वने वा हर्म्ये वा समकर-निपातो हिमकरः।।

O wife of Shiva, grace me with compassion inspite of my having lack of devotion towards You as You have done with partially blossomed blue lily. This will bless me and You don't loose anything. The rays of moon fall alike on a palatial building and jungle.

58

अरालं ते पालीयुगल-मगराजन्यतनये
न केषा-माधत्ते कुसुमशर-कोदण्ड-कुतुकम्।
तिरश्चीनो यत्र श्रवणपथ-मुल्लङ्घ्य विलसन्
अपांग-व्यासंगो दिशति शरसन्धान-धिषणाम्।।

O Daughter of the king of the mountain on seeing Thy pair of arched ridges between the eyes and the ears reminds of the grace of the bow of Kama. They long sight across the ears thus giving impression of an arrow mounted on a bowstring.

59

स्फुरद्गण्डाभोग-प्रतिफलित-ताटङ्कयुगलं
चतुश्चक्रं मन्ये तव मुखमिदं मन्मथरथम्।
यमारुह्य द्रुह्य-त्यवनिरथ-मर्केन्दुचरणं
महावीरो मारः प्रमथपतये सज्जितवते।।

Your beautiful face having two suspended ear-ornaments reflect on Your cheeks and gives impression of the four wheeled chariot of Cupid
Your glistering cheeks confronts Shiva with His arrows to fight, ascending the chariot with the sun and the moon as its wheels.

60

सरस्वत्याः सूक्ती-रमृतलहरी कौशलहरीः
पिबन्त्याः शर्वाणि श्रवण-चुलुकाभ्या-मविरलम्।
चमत्कार-श्लाघाचलित-शिरसः कुण्डलगणो
झणत्कारैस्तारैः प्रतिवचन-माचष्ट इव ते।।

O wife of Shiva, the sweet words in Your praise sung by the Goddess of learning Sarawati
flow of nectar makes You shake Your head in appreciation which makes Your ear ornaments dangle with each other and echo the same sound.

61

असौ नासावंश-स्तुहिनगिरिवंश-ध्वजपटि
त्वदीयो नेदीयः फलतु फल-मस्माकमुचितम्।
वहत्यन्तर्मुक्ताः शिशिरकर-निश्वास-गलितं
समृद्ध्या यत्तासां बहिरपि च मुक्तामणिधरः।।

O flag of the dynasty of the snow mountain. May the nose of your's resembling bamboo stalk bestow on us the desired fruits. The bamboo stalk bears pearls inside in abundance and with they breath the pearls are brought outside in abundance.

62

प्रकृत्याऽऽरक्ताया-स्तव सुदति दन्तच्छदरुचेः
प्रवक्ष्ये सादृश्यं जनयतु फलं विद्रुमलता।
न बिंबं तद्बिब-प्रतिफलन-रागा-दरुणितं
तुलामध्यारोढुं कथमिव न लज्जेत कलया।।

O Goddess You have beautiful teeth. The lustrous red lips are incomparable with the fruit of coral creepers. The Bimba fruit turned red because of the reflection of Your lips even feels ashamed of this comparison because the mere reflection has made fruit red.

63

स्मितज्योत्स्नाजालं तव वदनचन्द्रस्य पिबतां
चकोराणा-मासी-दतिरसतया चञ्चु-जडिमा।
अतस्ते शीतांशो-रमृतलहरी-माम्लरुचयः
पिबन्ति स्वच्छन्दं निशि निशि भृशं काञ्जिकधिया।।

With the drinking of the luminous moon light emanating from Your smiling face the Cakora drank to their full appetite with the result their tongue becomes insensitive. Now they want to drink the nectar waves of rays of the moon that tastes like gruel that will relieve the insensitiveness of its tongue.

64

अविश्रान्तं पत्यु-र्गुणगण-कथाम्रेडनजपा
जपापुष्पच्छाया तव जननि जिह्वा जयति सा।
यदग्रासीनायाः स्फटिकदृष-दच्छच्छविमयी
सरस्वत्या मूर्तिः परिणमति माणिक्यवपुषा।।

O Mother Your tongue having glorious colour of Hibiscus, the flower praises the glories of Lord Shiva. The Goddess of learning Saraswati with bright white body, seated at the tip of Your tongue transformed into red like ruby.

65

रणे जित्वा दैत्या-नपहृत-शिरस्त्रैः कवचिभिः
निवृत्तै-श्चण्डांश-त्रिपुरहर-निर्माल्य-विमुखैः।
विशाखेन्द्रोपेन्द्रैः शशिविशद-कर्पूरशकला
विलीयन्ते मातस्तव वदनताम्बूल-कबलाः।।

O Mother, Skanda, Vishnu and Indra on return after winning the battle come with their headgear removed but other battle dress on and Thy came to You to have the betel and nut chewed by You and mixed with camphor white like moon which they want to eat. Thy gave the prasada of Lord Shiva.

66

विपञ्चया गायन्ती विविध-मपदानं पुररिपो-
स्त्वयारब्धे वक्तुं चलितशिरसा साधुवचने।
तदीयै - र्माधुर्यै - रपलपित - तन्त्रीकलरवां
निजां वीणां वाणी निचुलयति चोलेन निभृतम्।।

On hearing Saraswati, the Goddess of fine arts and songs, on vina, in praise of Lord Shiva, The Mother started the sweetness of Thy sound which excelled the notes made Saraswati and made her to close down the vina.

67

करग्रेण स्पृष्टं तुहिनगिरिणा वत्सलतया
गिरीशेनोदस्तं मुहरधरपानाकुलतया।
करग्राह्यं शंभोर्मुखमुकुरवृन्तं गिरिसुते
कथंकारं ब्रूम-स्तव चुबुक-मौपम्यरहितम्।।

O Daughter of snow mountain Your unmatched beauty of chin touched by Your father as mark of affection towards You and raised often by the Lord Shiva the mountain king with the desire of to kiss You and forming the base of Thy mirror like face for Lord to hold and view.

68

भुजाश्लेषान्नित्यं पुरदमयितुः कण्टकवती
तव ग्रीवा धत्ते मुखकमलनाल-श्रिय-मियम्।
स्वतः श्वेता कालागरु-बहुल-जम्बालमलिना
मृणाली-लालित्यं वहति यदधो हारलतिका।।

Your neck horripilated due to embraces of Lord Shiva resembles the stem of a Your lotus like face. The necklace of pearls through basically white has turned dark due to constant application of the Agaru paste on the Your chest resembles the stalk of Thy lotus like face.

69

गले रेंखास्तिस्रो गति-गमक-गीतैक-निपुणे
विवाह-व्यानद्ध-प्रगुणगुण-संख्या-प्रतिभुवः।
विराजन्ते नानाविध-मधुर-रामाकर-भुवां
त्रयाणां ग्रामाणां स्थिति-नियम-सीमान इव ते।।

O Goddess versed with the technicalities of music on Thy neck are three lines presumably indicating the auspicious strings tied round Thy neck by the Your Lord Shiva at the time of marriage shine like boundaries demarcating the three villages which are source of the different melodies.

70

मृणाली-मृद्वीनां तव भुजलतानां चतसृणां
चतुर्भिः सौन्दर्यं सरसिजभवः स्तौति वदनैः।
नखेभ्यः सन्त्रस्यन् प्रथम-मथना-दन्धकरिपोः
चतुर्णां शीर्षाणां सम-मभयहस्तार्पण-धिया।।

Bhrama, the lotus born, who is afraid of the finger nails of Sadasiva with which He has chopped off one of His heads earlier is now praising Your symbolic soft creeper like four arms at the same time seeking protection of His remaining four heads.

71

नखाना-मुद्योतै-र्नवनलिनरागं विहसतां
कराणां ते कान्तिं कथय कथयामः कथमुमे।
कयाचिद्वा साम्यं भजतु कलया हन्त कमलं
यदि क्रीडल्लक्ष्मी-चरणतल-लाक्षारस-चणम्।।

O Goddess Uma, pray tell us how to describe magnificent beauty of Thy hands with radiant nails which surpasses the grace of newly bloomed red lotus. In case the lotus petals turned red with the contact of the feet of the Goddess Lakshmi in that case perhaps the petals can attain some similarity with Thy nails.

72

समं देवि स्कन्द-द्विपवदन-पीतं स्तनयुगं
तवेदं नः खेदं हरतु सततं प्रस्नुत-मुखम्।
यदालोक्याशङ्कुलित-हृदयो हासजनकः
स्वकुम्भौ हेरंबः परिमृशति हस्तेन झडिति।।

O Goddess, Thy breasts ever-flowing milk and sucked by Skanda and Ganesha Thy sons. Suddenly Ganesha is feeling with His hands whether His two frontal globes on His face are there in proper place or Thy have disappeared and taken place as breasts from which He is sucking the milk thus evokes laughter in the parents and drives away our misery.

73

अमू ते वक्षोजा-वमृतरस-माणिक्य-कुतुपौ
न संदेहस्पन्दो नगपति-पताके मनसि नः।
पिबन्तौ तौ यस्मा-दविदित-वधूसङ्ग-रसिकौ
कुमारावद्यापि द्विरदवदन-क्रौञ्चदलनौ।।

O Goddess the two breasts of Your are two jars made out of ruby and filled with nectar for Your sons Kumara and Ganesha. They have remained always as young boys without knowing any copulative pleasures after taking Your nectar.

74

वहत्यम्ब स्तम्बेरम-दनुज-कुंभप्रकृतिभिः
समारब्धां मुक्तामणिभि-रमलां हारलतिकाम्।
कुचाभोगो बिम्बाधर-रुचिभि-रन्तः शबलितां
प्रताप-व्यामिश्रां पुरदमयितुः कीर्तिमिव ते।।

O Mother, in the central portion of Your breasts wears a pearl necklace made out of the most superior pearl taken out of the head of Gajasura. Its natural luster is variegated due to the reflection of Your lips, which are red like the Bimba fruit and with fame, and bravery of Your Lord Shiva.

75

तव स्तन्यं मन्ये धरणिधरकन्ये हृदयतः
पयः पारावारः परिवहति सारस्वतमिव!
दयावत्या दत्तं द्रमिलशिशु-रास्वाद्य तव यत्
कवीनां प्रौढाना-मजनि कमनीयः कवयिता।।

O Daughter of the mountain, I feel the breast milk of yours is the ocean of milk flowing out of Your heart. For it is with drinking of this milk given so graciously by You that the Dravidian child became the poet laureate.

76

हरक्रोध-ज्वालावलिभि-रवलीढेन वसुषा
गभीरे ते नाभीसरसि कृतसङ्गो मनसिजः।
समुत्तस्थौ तस्मा-दचलतनये धूमलतिका
जनस्तां जानीते तव जननि रोमावलिरिति।।

O Mother, the daughter of mountain, it is said that when the cupid was driven away with the flames from Lord Shiva's anger. He took refugee in Your navel deep lake when the fire extinguished a hair like column of smoke came out which is hairline from Your navel.

77

यदेतत्कालिन्दी-तनुतर-तरङ्गाकृति शिवे
कृशे मध्ये किञ्चिज्जननि तव यद्भाति सुधियाम्।
विमर्दा-दन्योन्यं कुछकलशयो-रन्तरगतं
तनूभूतं व्योम प्रविशदिव नाभिं कुहरिणीम्।।

O wife of Shiva, O Mother, Thy slender middle region shines and gives impression of a hair, line which looks like dark colour of Yamuna. Also the space between Thy bulging breasts looks like sky forced into cavity of the navel to take shelter because of the pressure of the breasts with each other.

78

स्थिरो गङ्गावर्तः स्तनमुकुल-रोमावलि-लता
कलावालं कुण्डं कुसुमशर-तेजो हुतभुजः।
रते-र्लीलागारं किमपि तव नाभिर्गिरिसुते
बिलद्वारं सिद्धे-र्गिरिशनयनानां विजयते।।

O Daughter of the mountain, glory to Thy navel which resembles the surface of still whirlpool of the river Ganga, forming base of the creeper like bud of Your breasts which is the sacrificial pit for burning the fire of Kama Deva, the pleasure of His wife Rati and also forms the opening of the cavern for attainment of bliss by Your Lord Shiva.

79

निसर्ग-क्षीणस्य स्तनतट-भरेण क्लमजुषो
नमन्मूर्ते-र्नारीतिलक शनकै-स्त्रुटचत इव।
चिरं ते मध्यस्य त्रुटित-तटिनी-तीर-तरुणा
समावस्था-स्थेम्नो भवतु कुशलं शैलतनये।।

O Daughter of the mountain, let Your waist which is slender and bearing weight of Thy breasts about to give way but firm like that of a tree on a loose ground near the river.

80

कुचौ सद्यः स्विद्य-त्तटघटित-कूर्पासभिदुरौ
कषन्तौ दोर्मूले कनककलशाभौ कलयता।
तव त्रातुं भङ्गादलमिति वलग्नं तनुभुवा
त्रिधा नद्धं देवि त्रिवलि लवलीवल्लिभिरिव।।

O Mother, Your waist appears to have three folds like three strands of strong creeper with a view to hold Thy middle portion from breaking due to weight of the two golden pot like breasts which rub against each other and try to tear out the wet garment because of excitement of love for the Lord Shiva.

81

गुरुत्वं विस्तारं क्षितिधरपतिः पार्वति निजा-
न्नितम्बा-दाच्छिद्य त्वयि हरणरूपेण निदधे।
अतस्ते विस्तीर्णे गुरुरय-मशेषां वसुमतीं
नितम्ब-प्राग्भारः स्थगयति लघुत्वं नयति च।।

O Daughter of mountain king, Your father gave heaviness and vastness from His flanks to You in dowry. It is for this reason Your hips are excelling in weight and are broad to cover the earth and also to render it lighter.

82

करीन्द्राणां शुण्डान् कनककदली-काण्डपटलीं
उभाभ्यामूरुभ्या-मुभयमपि निर्जित्य भवति।
सुवृत्ताभ्यां पत्युः प्रणतिकठिनाभ्यां गिरिसुते
विधिज्ञे जानुभ्यां विबुध-करिकुंभ-द्वयमसि।।

O Daughter of mountain, You have surpassed in the trunks of elephants with Your two thighs and the stem of golden plantain stumps with Your two rounded knees, hardened by constant prostrations before Your Lord.

83

परजेतुं रुद्रं द्विगुणशरगर्भौ गिरिसुते
निषङ्गौ जङ्घे ते विषमविशिखो बाढ-मकृत।
यदग्रे दृश्यन्ते दशशरफलाः पादयुगली-
नखाग्रच्छद्मानः सुर-मुकुट-शाणेक-निशिताः।।

O Daughter of mountain, the five arrowed Kama Deva has in order to conquer Rudra stored double number of arrows in Thy lower part of the legs for at the end of Thy feet, under the guise of Thy toe nails are seen ten arrow heads sharpened on the crown of the Gods as they come into contact with the Devi's feet while they prostate themselves before Her.

84

श्रुतीनां मूर्धानो दधति तव यौ शेखरतया
ममाप्येतौ मातः शिरसि दयया धेहि चरणौ।
ययोः पाद्यं पाथः पशुपति-जटाजूट-तटिनी
ययो-र्लाक्षा-लक्ष्मी-ररुण-हरिचूडामणि-रुचिः।।

O Mother, pray place Thy feet on my head too like placing Your feet as flowers for adoration on the Veda, the feet of water washing on Lord Shiva forms the river Ganga, the radiance of the red colour on them is that of red ruby on the crown of Vishnu.

85

नमोवाकं ब्रूमो नयन-रमणीयाय पदयोः
तवास्मै द्वन्द्वाय स्फुट-रुचिरसालक्तकवते।
असूयत्यत्यन्तं यदभिहननाय स्पृहयते
पशूना-मीशानः प्रमदवन-कङ्केलितरवे।।

Our respects to Thy beautiful bright feet. The Lord Pashupati yearns to be kicked by Your feet as often done by You with Ashoka trees. Shiva is envying them.

86

मृषा कृत्वा गोत्रस्खलन-मथ वैलक्ष्यनमितं
ललाटे भर्तारं चरणकमले ताडयति ते।
चिरादन्तःशल्यं दहनकृत-सुन्मूलितवता
तुलाकोटिक्वाणैः किलिकिलित-मीशान-रिपुणा।।

When Thy lotus like feet kicked on the forehead of Your husband Lord Shiva, He put His head down because of shame as He had called You by the name of women who were occupying His mind. His enemy Kama got an opportunity to wipe out of himself deep hatred against Lord Shiva by seeing him lowered in esteem proclaims His victory through the jingling of Your anklets.

87

हिमानी-हन्तव्यं हिमगिरि-निवासैक-चतुरौ
निशायां निद्राणं निशि चरमभागे च विशदौ।
वरं लक्ष्मीपात्रं श्रिय-मतिसृजन्तौ समयिनां
सरोजं त्वत्पादौ जननि जयत-श्चित्रमिह किम्।।

O Mother, the lotus of Thy feet adopted to snow capped mountain remain bright all through night and day and bestowing grace on Your devotees are undoubted superior to common lotus flower which perish in snow, closes at night and forms the resting place for Lakshmi.

88

पदं ते कीर्तोनां प्रपदमपदं देवि विपदां
कथं नीतं सद्भिः कठिन-कमठी-कर्पर-तुलाम्।
कथं वा बाहुभ्या-मुपयमनकाले पुरभिदा
यदादाय न्यस्तं दृषदि दयमानेन मनसा।।

O Goddess, Thy upper part of feet are seat of all fame and excellence and are protection against any danger and how did Your husband, Lord Shiva, have heart to place them on a stone at the time of the marriage.

89

नखै-र्नाकस्त्रीणां करकमल-संकोच-शशिभिः
तरूणां दिव्यानां हसत इव ते चण्डि चरणौ।
फलानि स्वःस्थेभ्यः किसलय-कराग्रेण ददतां
दरिद्रेभ्यो भद्रां श्रियमनिश-मह्नाय ददतौ।।

O Mother, Thy feet having toenails resemble moon bestow all wealth, at all times and at once upon the poor and humble, makes the lotus bud close like palms of adoring celestial women close and also laugh at vish yielding Kalpaka tree which fruits to only deities who live in celestial world.

90

ददाने दीनेभ्यः श्रियमनिश-माशानुसदृशीं
अमन्दं सौन्दर्य-प्रकर-मकरन्दं विकिरति।
तवास्मिन् मन्दार-स्तबक-सुभगे यातु चरणे
निमज्जन् मज्जीवः करणचरणः षट्चरणताम्।।

O Mother, help me so that my mind is every absorbed in meditating on Your feet which is bunch of Mandara flowers dipping the honey of wealth and prosperity for the poor devotees. May my spirit with its six organs of knowledge (mind, sight, hearing, taste, touch and smell) be like honey-sucking bee and remain at Your feet always.

91

पदन्यास-क्रीड़ा-परिचय-मिवारब्धु-मनसः
स्खलन्तस्ते खेलं भवनकलहंसा न जहति।
अतस्तेषां शिक्षां सुभगमणि-मञ्जीर-रणित-
च्छलादाचक्षाणं चरणकमलं चारुचरिते।।

O Goddess of fame. The swans in Your residence are always perusing their efforts to observe Thy gait for correcting their steps. Thy lotus feet give instructions to them in correct steps in the guise of the tinkling made by the anklets studded with precious stones.

92

गतास्ते मञ्चत्वं द्रुहिण-हरि-रुद्रेश्वर-भृतः
शिवः स्वचछ-च्छाया-घटित-कपट-प्रच्छदपटः।
त्वदीयानां भासां प्रतिफलन-रागारुणतया
शरीरी श्रृङ्गारो रस इव दृशां दोग्धि कुतुकम्।।

The deities Bhrama, Vishnu, Rudra and Isvara have taken the shape of Thy cot in order to serve You while Sadasiva has taken the shape of white bed sheet thereby yields pleasure to Your eyes as embodiment of love.

93

अराला केशेषु प्रकृतिसरला मन्दहसिते
शिरीषाभा चित्ते दृषदुपलशोभा कुचतटे।
भृशं तन्वी मध्ये पृथु-रुरसिजारोह-विषये
जगत्त्रातुं-शंभो-र्जयति करुणा काचिदरुणा।।

The embodiment of graciousness, Shakti of Shiva, Kameshvari protects the universe, curly hair, gentle smile, heart soft like Sirisa flower, Her breasts as tight and hard like stone, very slender waist and Her hips and breasts large size.

94

कलङ्क कस्तूरो रजनिकर-बिम्बं जलमयं
कलाभिः कर्पूरै-र्मरकतकरण्डं निबिडितम्।
अतस्त्वद्भोगेन प्रतिदिनमिदं रिक्तकुहरं
विधिर्भूयो भूयो निबिडयति नूनं तव कृते।।

The stain on the moon is musk; also moon is watery in an emerald tub containing camphor rays of moon for Your use. As and when the water finishes in the tub by Your use the Lord Bhrama replenishes it for Your sake during the period of waxing moon.

95

पुराराते-रन्तःपुरमसि तत-स्त्वच्चरणयोः
सपर्या-मर्यादा तरलकरणाना-मसुलभा।
तथा ह्येते नीताः शतमखमुखाः सिद्धिमतुलां
तव द्वारोपान्त-स्थितिभि-रणिमाद्याभि-रमराः।।

Thou are the wife of Lord Shiva, the destroyer of Tripura, hence worship of Your feet is not possible by the fickle minded persons. The deities like Indra are allowed only to stand at the doorway.

96

कलत्रं वैधात्रं कतिकति भजन्ते न कवयः
श्रियो देव्याः को वा न भवति पतिः कैरपि धनैः।
महादेवं हित्वा तव सति सतीना-मचरमे
कुचाभ्या-मासङ्गः कुरवक-तरो-रप्यसुलभः।।

O Chaste one, many poets have attained Saraswati, many through wealth because lords of the wealth but O'chaste one, none other than Lord Shiva has ever the embrace of Thy breasts not even Kuravaka tree.

97

गिरामाहु-र्देवीं द्रुहिणगृहिणी-मांगमविदो
हरेः पत्नीं पद्मां हरसहचरी-मद्रितनयाम्।
तुरीया कापि त्वं दुरधिगम-निस्सीम-महिमा
महामाया विश्वं भ्रमयसि परब्रह्ममहिषि।।

O Wife of Para Brahman, the scholars describe Thou as Saraswati, Lakshmi, the daughter of the mountain and wife of Shiva, but Thou are the unique power that is the source of the three Deities mentioned - the Mahamaya the great and mysterious power around whom this universe revolves.

98

कदा काले मातः कथय कलितालक्तकरसं
पिबेयं विद्यार्थी तव चरण-निर्णेजन-जलम्।
प्रकृत्या मूकानामपि च कविता-कारणतया
कदा धत्ते वाणीमुखकमल-ताम्बूल-रसताम्।।

O Mother, pray tell when can I drink the water with which Your lac-painted feet have been washed and water has imbibed red colour. This water can make dumb person a genius. When I can expect this red tinged water flow out of my mouth as poetry which forms the chewed betel juice of Saraswati i.e., gain of wisdom.

99

सरस्वत्या लक्ष्म्या विधि-हरि-सपत्नो विहरते
रतेः पातिव्रत्यं शिथिलयति रम्येण वपुषा।
चिरं जीवन्नेव क्षपित-पशुपाश-व्यतिकरः
परानन्दाभिख्यं रसयति रसं त्वद्भजनवान्।।

Thy devotees become enlightened and wealthy because of Saraswati and Lakshmi, thus their husbands Bhrama and Vishnu become jealous with a beautiful body shatters the mind of Rati - the cupid's wife and endowed with long life and exquisite bliss.

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प्रदीप-ज्वालाभि-र्दिवसकर-नीरांजनविधिः
सूधासूते-श्चन्द्रोपल-जललवै-रर्ध्यरचना।
स्वकीयैरम्भोभिः सलिल-निधि-सौहित्यकरणं
त्वदीयाभि-र्वाग्भि-स्तव जननि वाचां स्तुतिरियम्।।

O Mother these hymns of praise in Your honour composed with Your own words is like worship the sun with His own light, worship moon with the water that oozes out of moon stone and water offering to the ocean.



FROM 'SRILANKA TO SRI NAGAR'

Another endeavour by the same authors to bring out a book on :

Goddess Ragiyana–Sharika–Tripurasundari
Temples in Kashmir.



Saraswati 0135-2654194